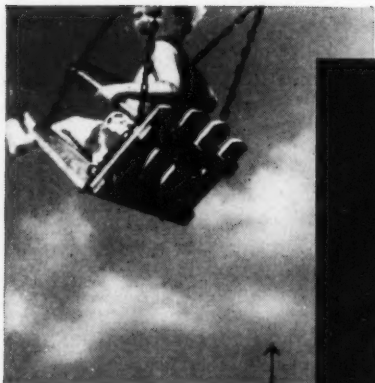


# *Minicam* Photography



1945

JOHN  
WILLIAMS



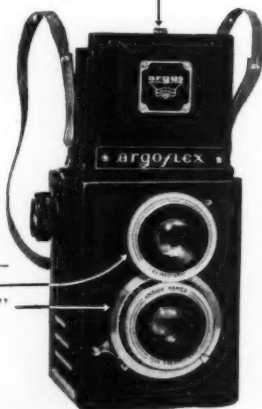
ever get this

when you  
wanted this



## ..it can't happen with an **argoflex**

Actual size view  
shows here



Synchronized  
matched lenses—  
one focuses  
the other "takes"  
the picture

Remember when you wanted to be *so* sure to get that certain picture—one that marked a minute in life you wanted to *catch* and to *keep*? Remember, too late, the disappointment when you found the picture out of focus or maybe only part of the picture was captured?

*These things just don't happen when you take photographs the Argoflex way.*

### Argoflex Means —

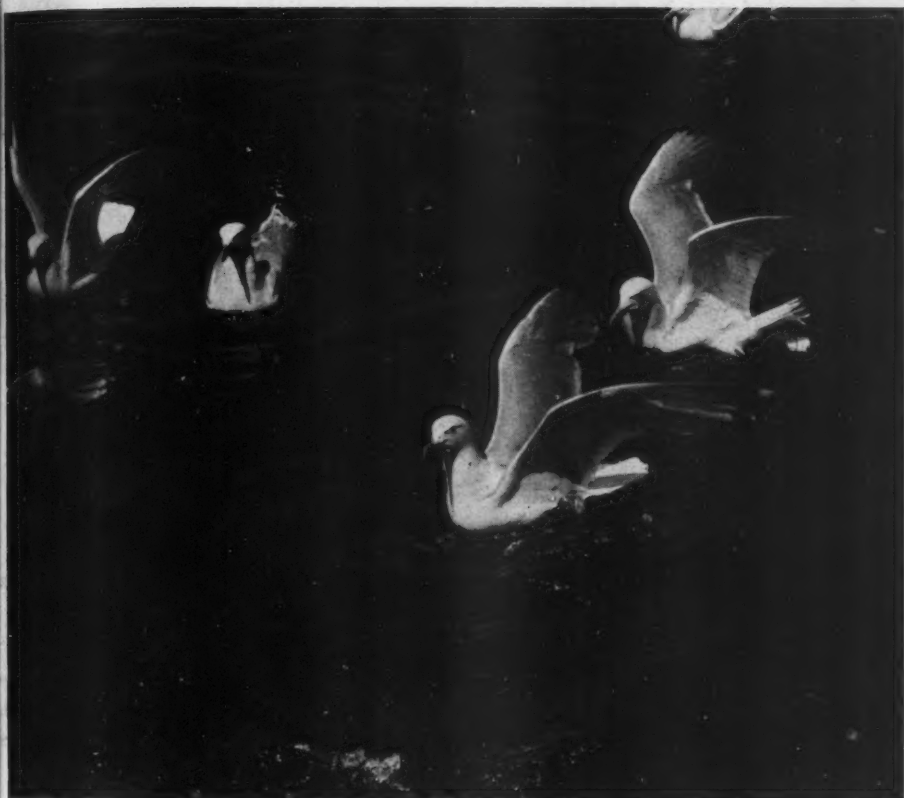
**Better Composition** because you see the picture before you take it. No cutting off, or leaving out part of the subject. The picture you see . . . is the picture you get.

**Exact Focus:** Turning one simple control until the image is sharp, *automatically gives the right focus*. Then snap the picture! No range finders, no focal-scales, no guesswork.

**Actual Size:** The large view-finder shows the picture in *actual size* ( $2\frac{1}{4} \times 2\frac{1}{4}$ ). The Argoflex is so free from complicated "gadgets," you keep your mind on the picture.

**ARGUS INCORPORATED • ANN ARBOR, MICH.**  
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Y  
no o  
For  
lies i  
see,  
Show  
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havi  
quali  
print  
tone  
Use  
pictu  
We  
tinui



## They Don't Hold Negative Salons

**Y**OU may make the finest negatives in the world, but if you don't print them no one will ever know—or even care.

For the final test of a photographer's skill lies in the finished print. It's the thing people see, and judge you by.

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paper and all other Ansco products for better photography. If your dealer's stock is temporarily exhausted, please be patient.

**Ansco, Binghamton, New York.** A Division of General Aniline & Film Corporation.

— ASK FOR —

*Ansco*

**CYKORA PAPER**

# ★ Minicam Photography

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Cover Girl • Diane Garrett  
Photographer • Gene Lester

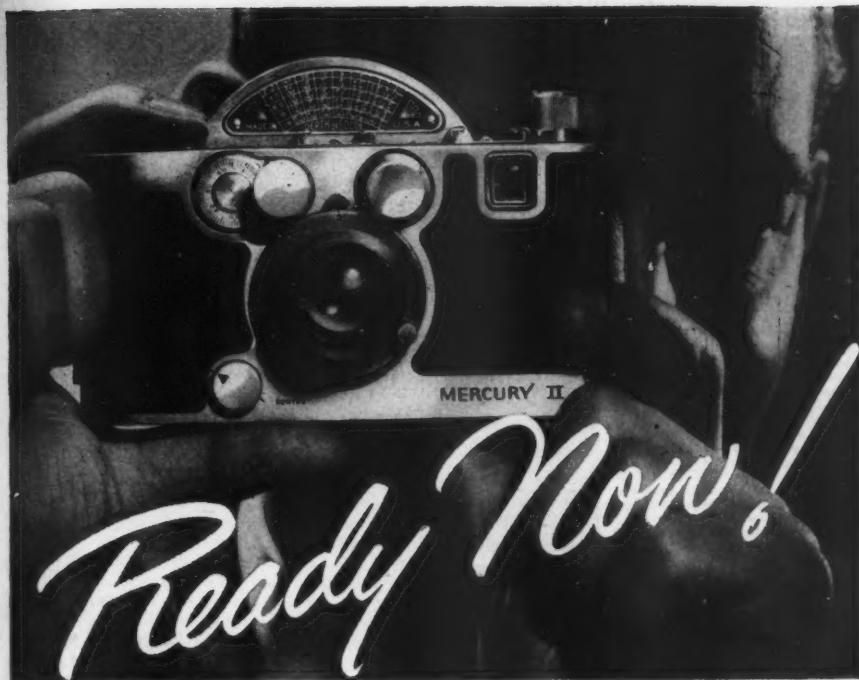


Gene Lester

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precision candid camera  
especially designed for color!

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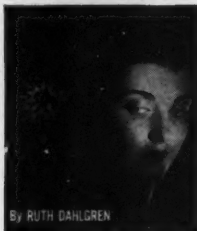


1. Odds-on favorites to get ahead fast in photography are camera ca ecierists armed with ingenuity, versatility and skill. These are the qualities developed and polished, at famed, cosmopolitan SCHOOL OF MODERN PHOTOGRAPHY. Among the School's hundreds of graduates who progressed from amateur to professional standing in a few short months is MIMI MUNDHEIM (left). Just graduated, she is off to Europe to shoot for an important magazine.

2. "Not until now have I fully realized the value of my training at SMP," writes CLIFF W. FOURNIER (right), SMP graduate who was recently placed with top-flight studio in Virginia. Continues Fournier, "Association with SMP instructors Fontaine and Sanders taught me that photography can be an art (as well as a science)." This careful fusion of artistic and practical knowledge is an important factor in the swift, often brilliant success enjoyed by so many of the School's graduates.



3. One touch of ingenuity, plus a whole lot of skill are needed to take shots like these brilliant photos. Both are by SMP students who have had no previous experience! JAMES W. WELGOS (above left) is an evening student, fits SMP courses into his busy day. For him and for RUTH DAHLGREN (above right) the School predicts successful lens-clicking careers.



4. Modern twist to antique jewelry is this unusual shot by VINCENT D. SULLIVAN (right) who made amazing progress while at THE SCHOOL OF MODERN PHOTOGRAPHY. Just graduated, ex-G.I. Sullivan was placed with the Port of New York Authority, where he will do interesting photo work.



5. Information Please! "What about tuition fees?" Specialized courses, day or evening, are exceptionally moderate. Visit the School, or write for outline of courses. Address H. P. Sidel, director, Dept. M11.

THE SCHOOL OF MODERN PHOTOGRAPHY  
136 East 57th St., New York City

## The Last Word

Q: "How much?" A: "Sh-sh."

Sir:

For my money I too, like Ed. Barlow (MINICAM, July, '45—p. 61), want an Adel camera—the only thing is—what size War Bond do I need to earmark? Mr. Barlow says "medium price range"—this could be anything from \$50 to \$125—Please—please—tell me *How much?*

Sincerely

JOHN F. CORNELL,  
248 Shotwell Park,  
Syracuse 6, N. Y.

• Adel is mouse shy on price. However, R. B. Helser of Adel advises that their camera for amateur use will be ready for release by March '46. Right now, this company is giving its camera production time to the Surgiscope, a clinical color camera for surgeons. It was originally developed for the U. S. Medical Corps.—Ed.

Sir:

It would be interesting if Mr. Karsh would take a "nobody," somebody off the street and let him use his so-called "subtle psychology, his superb technique" and then use his salesmanship to sell his picture to some of the hard-boiled salon juries that we have today in the different annual salons throughout the country.

I am surprised that Mr. De Camp has not given the title of the "greatest living portrait photographer" to a fellow photographer from his own state, namely Mr. William Mortensen who to my mind is one of the countries leading photographers who can take a nobody and make a real picture without the fan fare and publicity of the fortunes of war.

As far as the ability of Mr. Karsh as a salesman and Mr. Ford De Camp's reference to \$350 for 6 prints, ask him how much he was charging for each sitting before the wartime inflation.

Yours for better criticism,  
JOHN WALLACE ZUFELT,  
34 Octania Street,  
Belleville, Ont., Canada.

• To encourage letters of criticism about photographs or photographers Minicam's "Last Word" column offers five cents a word for every critical letter published from a reader. Anybody want to comment on Mortensen at 5c a word?—Ed.

Crisp—or not so crisp?

Sir:

Alexey Brodovitch, in his book of dance photographs "Ballet" attempts to catch the spirit of the classical dance by the unusual method of violating all the accepted rules of stop-action photography. In using slow shutter speeds of 1/5 to 1/50 second, he claims that it allows the motion of the dancers to brush over the film creating a feeling of choreographic rhythm not gained by conventional methods.

I find, however, that although the shots of Massine and other principals making up in their

# Man! Will You Be Proud

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### **EDWAL PHOTO-CHEM KIT**

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MABEL SCACHERI, Camera Editor  
NEW YORK WORLD-TELEGRAM

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interested. As it has never been definitely brought to the attention of photographers, I am anxious that it should be.

The opportunity for wounded service men to have a picture taken to send home is publicized through the Red Cross at the Hospital, and during the week some appointments are made with the patients who wish this service. We endeavor, however, to contact the new patients who are constantly coming in from the South Pacific, because we know their families are most anxious. I take two pictures of each subject, one full length, and the second, half length closer up. We used to give each subject two prints of each negative, but now, with paper so scarce, we are limited to one print from each negative. The prints are delivered to the men on the following Saturday through the Red Cross, and the negatives are given them at that time also, so that they may have more prints made if desired. A small reinforced envelope to contain the 5x7 prints is also given the men for mailing. We try to take about thirty or forty boys each week. I have found it more satisfactory to take the men individually rather than in groups, but frequently groups are requested where men have been associated together. In that case, each member of the group is given a print.

I take the pictures and develop the negatives on Saturday night and Sunday morning. I have five amateur photographers who help me with the printing, and each of us plan to print about a dozen negatives each week. I mail the negatives to my assistants by special delivery on Monday morning and they return the finished prints and the negatives to me before the end of the week, so that they may be delivered at the Hospital when we go out on Saturday.

I would like to mention here, the names of my assistants who have so faithfully helped me with the printing. They are as follows:

Hans Beetz, San Francisco  
Commander Walter A. Hicks, USN ret, Berkley  
Clarence L. Johnston, Piedmont  
Mrs. R. F. Leavens, Berkeley  
Mrs. Clarence A. Shuey, Berkeley  
F. H. Spiess, Piedmont

All of the material used is paid for by me and my friends. Some of these friends contribute a regular amount each month—\$5 or \$10. My assistants who help with the printing usually supply their own paper at their own expense. In some cases, they are unable to obtain paper, and I then attempt to supply it. Originally, I had a priority to obtain film material, but a change in the command at the Hospital stopped that about a year ago. I hope, however, to be able to obtain a priority when and if it becomes absolutely necessary, either through the Navy or through some veterans' organization. In the meantime, I am using up a stock of film which I obtained prior to rationing, and am able to pick up about a dozen rolls per month (I actually use two dozen rolls) from a few stores who are sympathetic with this activity. Also, the local manager of the Ansco Corporation has been extremely cooperative, and almost every month has been able to let me have some film.

# WAR BARGAINS IN LENSES AND PRISMS



## TANK PRISMS

In order that the tank driver shall not get shot in the face, 2 of these Silvered Prisms are used to make a Periscope. We have secured a number of these, 90-45-45 degree Prisms of huge size—5 3/4" long, 2 1/4" wide, finely ground and polished. Used to build a Periscope, camera stereo, a tachometer, range finder, etc. Excellent also for experiments, classroom demonstrations. Prism easily converted into desk name plate by affixing gold letters. 100 supplied at only 10c (order Stock #3004-M). Normally these Prisms would retail from \$24 to \$30 each.

### SILVERED TANK PRISM

Stock #3004-M.....\$2.00 each Postpaid

### PLAIN TANK PRISM

Stock #3005-M.....\$2.00 each Postpaid

FOUR TANK PRISMS Special.....\$7.00 Postpaid

The most sensational bargain we have ever been able to offer.

VIOLET  
INDIGO  
BLUE  
GREEN  
YELLOW  
ORANGE  
RED

### HOLD PRISM IN SUN'S RAYS



### ← WALL TO SEE THE COLORS OF THE SPECTRUM

hold a plain tank prism in sun's rays as shown in drawing. White light which passes through prism is thus broken up into a band of primary colors known as the spectrum—a beautiful sight! By looking through a tank prism at a certain angle, you can see an amazing world of colors everywhere!

### MISCELLANEOUS ITEMS

Stock No.	Description	Price
3006-M	Porro Abbe Prisms.....	\$0.25 each
3016-M	Pentagon Prism.....	.75 each
2024-M	10 Pieces Circular A-1 Plate Glass Diam. (31 mm.—for making Filter).....	.25
3021-M	Amici Roof Prism (3rd Grade).....	.25 each
4009-M	Heat Absorbing Glass 4" x 5".....	.35 each
4010-M	Heat Absorbing Glass 2" x 2".....	.10 each
3020-M	Right Angle Prism 48 mm. wide (3rd grade).....	.35 each
523-M	Six Tilted Metal Reticule Cells.....	.25
36-M	First Surface Aluminized Mirror, Diam. 1 1/4".....	.25 each
524-M	Neutral Ray Filter size 4 3/4" x 2 1/2".....	.25
2022-M	Round Wedge 65 mm. Diam.....	5.00 each
5036-M	Roof Prism—80 degree.....	.25 each
23-M	1 1/2" wide.....	4.00 each
704-M	Inclinometer—Aluminum type suit to set, 1/2" Cleaning Tissue, one ream.....	1.50
1030-M	2" Diam. Reducing Lens.....	.25 each
1031-M	Perfect 6 Power Mirror—Diam. 28 mm.....	.25 each
5043-M	Standard Cassini Reticule—Diam. 28 mm.....	.50 each
1034-M	Burning Glass Lens..... (Minimum order—\$1.00)	.25 each

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20 mm. (seconds).....	45.5 mm. (seconds).....	\$0.70
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37 mm. (seconds).....		.70c

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3041-M	Right Angle	56 mm.	40 mm.	2.00
3042-M	Right Angle	41 mm.	40 mm.	1.00
3043-M	Right Angle	70 mm.	168 mm.	8.00
3001-M	Lens Surface	20 mm.	14 mm.	2.00
3006-M	Porro-Abbe	9 mm.	8 mm.	.25
3008-M	Porro	52 mm.	25 mm.	1.00
3009-M	Porro	43 mm.	21 mm.	.80
3016-M	Pentagon	45 mm.	22 mm.	.75
3027-M	Dove	65 mm.	65 mm.	1.25
3036-M	80 Degree Roof	60 mm.	36 mm.	4.00
5136-M	Rhomboid	20 mm.	17 mm.	.50

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Complete set mounted components. Rugged, strong, originally constructed for U. S. Tank Corps. Consists of 2 fine Periscope Mirrors mounted in metal and plastic. Perfect condition. Only plywood body frame is required to finish this exceptional Periscope. First surface mirror is well protected by glass windows. Set weighs 2 1/2 lbs. Overall length of mount 6 1/2", width 2 1/2". Would normally retail at \$40 to \$50.

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Two Sets (4 Units).....Special \$5.50 Postpaid

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The idea was started by me. I wanted to do something constructive in connection with the war effort, and as photography had been a hobby, I tried to connect that with some war activity. The thought occurred to me that when a family received a letter from a boy from a military hospital they would visualize him as being more badly injured than perhaps he was. Letters would not be entirely reassuring, but could they receive a photograph showing the man looking reasonably cheerful and not too badly smashed up, it would be definitely reassuring.

The best way to start the idea locally would be first to contact the Red Cross, explain what has been accomplished in one of the largest Naval Hospitals in the country, and through the Red Cross obtain permission from the C. O. to take a camera on to the compound and photograph the patients. I was given carte blanche to go anywhere on the grounds, to photograph anyone, at my own discretion. A change in the command curtailed this privilege, and now I am stationed at one definite location, and only allowed to take ambulatory patients.

I have been doing this for about two years, and have photographed about 7500 men and delivered over 16,000 prints.

The reaction of the servicemen is obviously highly favorable. They like the simplicity of the candid shots, plus the fact that they are absolutely cost free. I have constant requests for more prints, but, of course, under present

conditions, am unable to supply them. Having the negatives, however, the men are able to obtain more prints.

I have never done anything like this before. I give all day Saturday, Saturday evening, part of Sunday, and usually one additional evening in each week to this activity.

As my photographic interest has always been stereoscopic, I use my Rolleidoscope stereoscopic camera with Zeiss 4.5 lenses, capping each lense alternately for single shots.

RICHMOND W. STRONG,  
Russ Building, San Francisco, Calif.

• Friends who care to contribute to Reader Richmond Strong's splendid work could send a check direct. Other readers who care to do the same thing locally might contact Strong for more details. Minicam's editors are sending Strong and his assistants \$25 "to put in the pot" for supplies—Ed.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, ETC., of MINICAM PHOTOGRAPHY, published monthly at Cincinnati, Ohio, for October 1, 1945. Required by the Act of Congress, August 21, 1912, and March 3, 1933.

Publisher—Automobile Digest Publishing Corp., Cincinnati, Ohio.

Owners—Automobile Digest Publishing Corp., Wilber Rosenthal, James Rosenthal, Aron M. Mathieu, all of 22 East 12th Street, Cincinnati, Ohio. There are no bondholders, mortgages, or other security holders. Sworn to and subscribed before me this 20th day of September, 1945.

(Signed) ARON M. MATHIEU,

(Signed) A. M. SCHONEBERGER,

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# Photo Markets

By AGNES REBER

Editorial Secretary, Minicam Photography

This month the markets listed are calendar manufacturers. Next month, Clair V. Fry, of the Creative Department, Brown & Bigelow, tells how to sell calendar manufacturers and gives suggestions from a buyer's point of view.

**Brown & Bigelow**, 1286 University Avenue, St. Paul 4, Minnesota, buys a large number of black and white glossy prints, usually 8x10 horizontals, in the following categories: Children, Human Interest, Dogs and Other Pets, Landscapes, Farm Scenes, Winter Landscapes, Hunting, Fishing and Outdoor Life, Children and Adults Drinking Milk, Industrial Pictures representative of all types of American businesses. They want Kodachromes—preferably horizontals in 3¼x4¼, 5x7 or larger. Subjects preferred are attractive landscapes, winter scenes, human interest shots, children, pets, water falls, historic buildings, mountain ranges, good lake and river shots. All material should be submitted on approval to the Creative Department.

**Advertisers Publishing Company**, Ann Arbor, Michigan. Mr. Harry S. Hawkins of this company writes that they are interested in mountain scenery and juveniles, principally with boys and dogs; or very interesting outdoor child studies with highlights. They also consider an exceptional Old World picture showing quaint cities or villages having unusual architecture. Pictures should be submitted in October only.

**Louis F. Dow Company**, Creators of Calendars, St. Paul 4, Minnesota. Kodachromes of the following types of subjects suitable for calendar use are desired: Mother and Child, Juvenile, Scenic, Action Pictures, Glamour Girl, Story Telling Pictures. These must be Kodachromes or Carbons. When submitting subjects please advise cost. This company suggests that you "use your imagination to dream up calendar pictures of popular and universal appeal".

**Kenyon Company**, Bryan, Ohio, is interested in black and white photographs of farm appeal to be used on Household and Farm Type Calendars. Mr. J. R. Myers of this company writes: "In the past we have used mostly pictures of herds of cattle, farm scenes, landscapes, outdoor life, etc., and while we do like to have pictures sent in for our consideration on this calendar use, we do like to be advised in advance so that we can instruct the photographer to send in certain pictures rather than have him send them on his own accord."

**The Osborne Company**, Clifton, New Jersey. Does not use a great many photographs as calendar subjects, but can make use of good Kodachromes in sets of twelve. These would be modern snappy girl pictures, or typical American

scenes from various parts of the country or famous places. In addition to these, they use a few artistic photographs in black and white which are offered as handcolored prints in a somewhat limited way.

**The Novelty Advertising Company**, Coshoc-ton, Ohio. Up until this year, this company has used only black and white prints and had them colored. However, Kodachromes are being used as an experiment and if they prove successful will undoubtedly be added to the 1947 line. All 1946 pictures have been chosen. Picture subjects which have proved popular are: children, pastoral scenes, outdoor sport scenes, cattle pictures, babies. Mr. W. E. Coffman, Vice President, also says that there have been some requests for nudes, which may prompt them to add one or two in next year's line.

**U. O. Colson Company**, Paris, Illinois. Preference is for paintings by well known artists, but have used a few black and whites and Kodachromes. Popular subjects are: scenes that are colorful and special points of interest—Spring and Fall scenes are good. Historical subjects, religious, outdoor sporting scenes, Westerns, babies, juveniles, girls (full figures and nudes, heads), floral subjects.

**Messenger Corporation**, Auburn, Indiana. Sometimes purchases Kodachromes or good glossies of landscapes, fishing scenes, human interest subjects, etc. Pays all the way from \$50.00 to \$100.00 for black and white subjects, and \$100.00 to \$300.00 for Kodachromes.

**David Davidson Studios**, 57 Whitmarsh Street, Providence 7, Rhode Island. Interested only in original negatives in full color for exclusive use. All material submitted for inspection only. Sales value determines the price.

**Joseph Hoover & Sons Company**, Market and 49th Streets, Philadelphia 39, Pennsylvania. Desires Kodachromes of the 6x8 or 8x10 size but can use 4x5. This company is especially interested in obtaining scenic subjects.

**Kemper-Thomas Company**, Norwood Park, Cincinnati 12, Ohio. Purchases a few Kodachromes and Carbons each year. Requirements as to quality are high, and any work submitted must be of the best.

**The Stickless Corporation,** 737-751 Drake Street, New York 59, New York. Uses black and white photographs for reproduction on advertising fans and calendars. This company is interested in human interest subjects such as children and animals; striking, romantic scenery; Negro subjects; subjects that have religious or church appeal. Requires exclusive publication rights in the fan and calendar field. Pays \$10 and \$25 per photograph, depending on subject matter. Photographs must be sufficiently sharp for enlargement to 8x10 size.

**The Thos. D. Murphy Company,** Red Oak, Iowa. Can use good Kodachromes or Carbro. The 4x5 or 8x10, or larger, professional type photographs are preferred. Landscapes, fishing pictures, girl subjects posed by professional models are especially popular. Girl heads are also used if model is exceptional. This company asks that photographer inquire by mail before making submissions, giving idea of what is available. Family pictures are not desired. Color must be good; must have artistic quality and outstanding technique.

**The Davis-Smith Company,** 44 Emerson Road, Wellesley Hills, Massachusetts. This company writes us that they have few calls for photographs except for one account that requires a local scene each Season to be mounted on calendars. They would appreciate hearing from any photographer who has a good glossy taken in or around Wellesley.

## Complete List of Photographic Instructors

Listed geographically by states, with detailed statement of subjects offered by each instructor, time when course is given, fees charged and number of hours of attendance required.

# 25c

This booklet also includes the names and addresses of the larger camera clubs, and the names of various photographic societies and their purposes.

Order from Book Department

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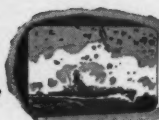


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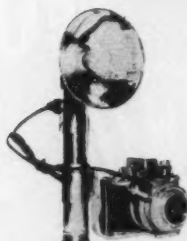


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Thanks to my G-E exposure meter,  
*I got it!* says Arthur Allen



(Photo by Arthur C. Allen. Fast pan-film, f/11, 1/100 sec.)

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# EARTH PATTERNS

TEXT AND AERIAL PHOTOGRAPHS BY RALPH SAMUELS

*in which you'll find a new viewpoint and many helpful hints on shooting from the air.*

**F**IGHTING and winning a war in modern times has called for weapons no less important than the tank, bazooka, M1 rifle, Norden bombsight, radar, or the Molotoff Cocktail. And another one of these, heavily relied on for every important bombing and reconnaissance mission, has been aerial photography. When the history of the past few years finally makes its way into the books, the credits for our superior aerial mapping and surveying will be enormous. The boys have shot film of every known and a few unknown types (some types are still secret), ranging in size from 16 mm. movies all the way up to 9 x 18 inch aerials. A large part of the work called for much new learning, high and low altitude flying, timing, and coordination with the pilots.

On the way home after each mission, the photographer usually has a couple of unexposed films left over on his last roll. These rolls vary from 20 to 150 feet in length. Instead of junking them later in the lab, he usually lets his hair down and takes pot-shots of cloud banks, terrain features, or plane formations . . . just to keep in practice, you understand. I took quite a liking to the constantly changing forms of the ground beneath us, especially at low "buzzing" altitudes . . . and I mean low.

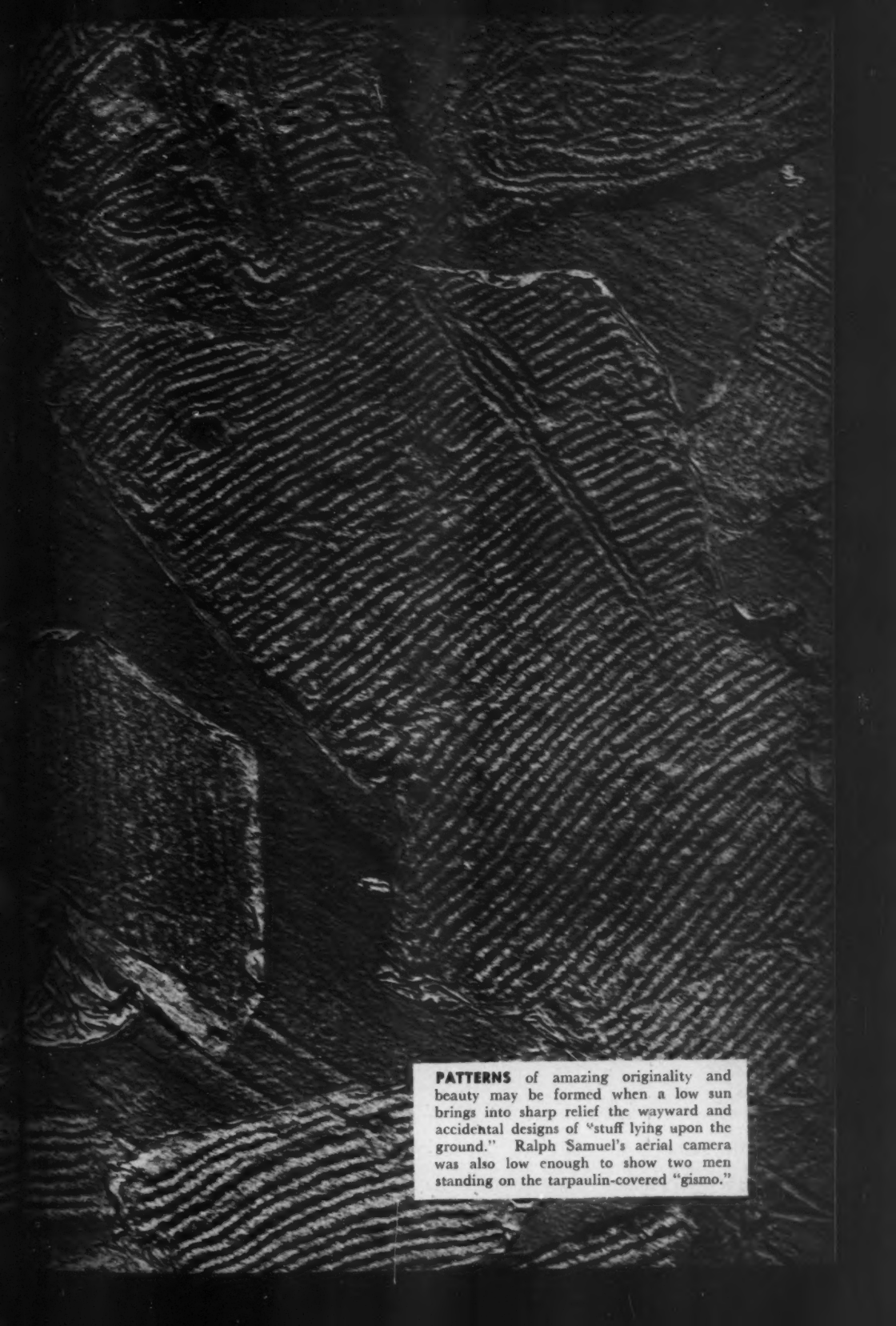
While a certain amount of our work had to be accomplished in the bigger ships, which come equipped with a man-size hole in the floor,

called the "camera hatch," I found I could handle some types of work much better when flying a Piper or Stinson Cub. These planes aren't anything to write home about in the way of speed or looks; the Piper's 65 h.p. and Stinson's 185 h.p. give out maximum speeds of about 85 and 120 miles an hour respectively. But I learned it was just what the doctor ordered in the way of speed plus maneuverability for most of my assignments. I suppose that any small plane will turn the trick and help you make interesting pictures, provided the plane parts—wing struts, steps, etc., don't make their unholy way into your path of vision. Here's how you do it—and let's begin at the beginning.

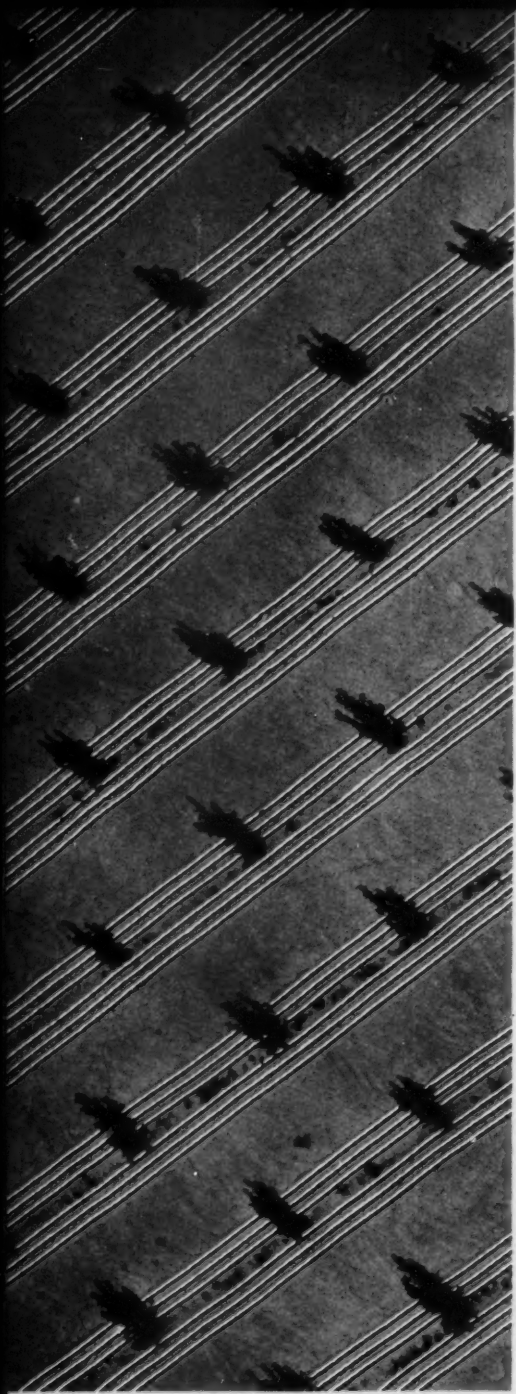
You want a fair sized negative, 4 x 5; and unless you can afford the tariff for an aerial camera, you'll be using the next best bet: your Speed Graphic, Press camera or perhaps by now, the swell new Combat Camera or similar outfit. First, hammer out a suitable metal cover to protect the bellows against the "slipstream"—that's a "slight" breeze between the propeller and you. This cover is attached to, and now a part of the camera. If you're going to use the focal-plane shutter, check and recheck it through the ground glass in back. Use a lense-shade that fits tight, not just snug; then tape it on tightly. Remember, if anything goes wrong, you can't just rush into a camera repair







**PATTERNS** of amazing originality and beauty may be formed when a low sun brings into sharp relief the wayward and accidental designs of "stuff lying upon the ground." Ralph Samuel's aerial camera was also low enough to show two men standing on the tarpaulin-covered "gismo."



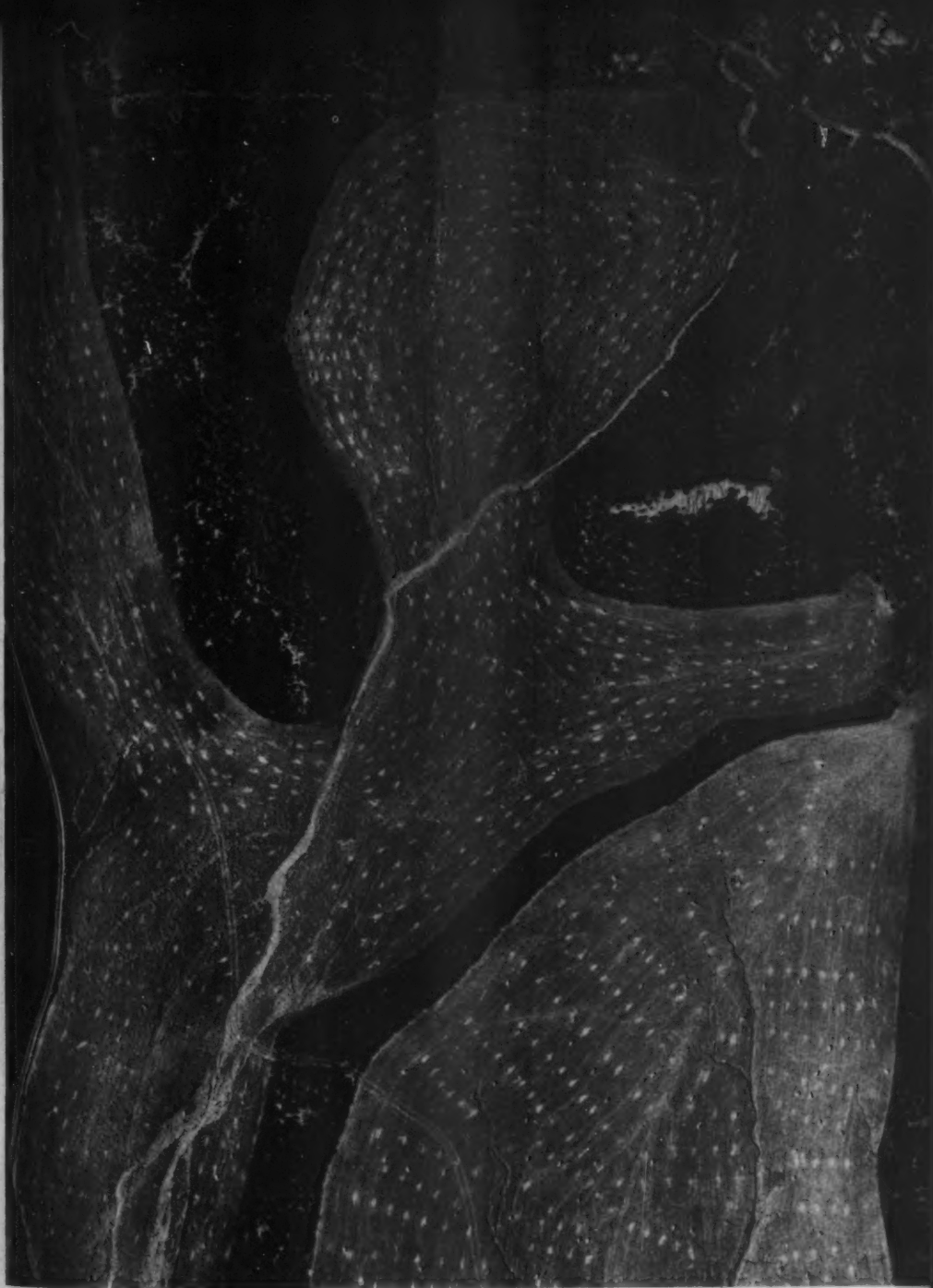
**THE DESIGN** is there, in the earth, both formal and abstract, and sometimes looking like one of next year's neckties. Nature conforms to man.

shop up there; they haven't opened yet. Take along an extra camera, if possible.

Next, check the plane. Try and settle for one similar to the Piper or Stinson, so you can ride tandem (in the rear) with the pilot. Open the side window, see that it fastens down securely on the outside. Now get into the plane and try a few "dry runs" on the ground. Stretch your arms and camera and head way out of the window and down, for a vertical shot—well, it will probably be almost vertical your first time. And remember, you won't be wearing a safety-belt for this trip; they don't stretch that far. If you would rather be on the safe side, get a hunk of strong rope and fasten one end to the ship, the other to your belt or around your bread-basket. A helmet and pair of goggles are good investments against discomfort and streaming eyes. If you must wear a 'chute, the harness type is far more comfortable and lighter than the seat pack; you hardly know you're wearing it. Take off your tie, it only gets in the way. Forget your dignity and tuck your pants legs into your stockings—it's going to be windy this afternoon. Talk to your pilot before, not after, take-off. Tell him what you're after, what best to look for, and most important, that you would like the engine slowed up as much as safely possible while over your objective.

What film to use? Any of the usual fast pan types, take your choice. Several filters are available: K1 and 2, Aero 1 and 2, the G, and Minus Blue. It all boils down to the kind of weather we're having, and how much correction you think necessary. Some prefer no filter. Myself, I'm happy with a fast pan film and Minus Blue filter. While light meters are an indispensable part of our ground equipment, I don't bother with them when flying, for the simple reason that there is too much extraneous light on all sides of you for any accurate reading. With a filter, K 2 or Minus Blue, fast pan film, and reasonably clear weather, you should get near-normal negatives with

*(Continued on page 130)*



TO PICASSO, WITH REGARDS

RALPH SAMUELS

[25]

# WATERPROOF PAPER

## Yields Dry Prints in Ten Minutes

By ROBERT MORRIS

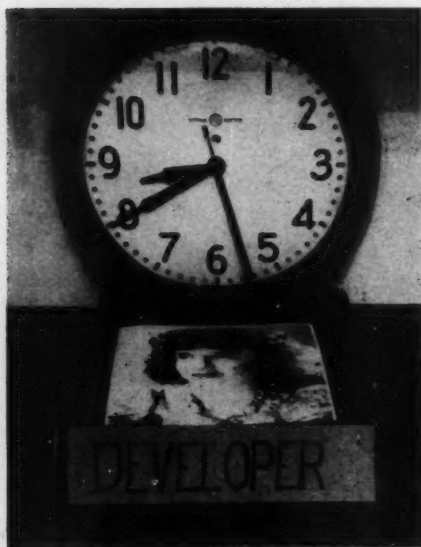
MUCH of the sensational photographic equipment that was used so successfully by the U. S. armed forces during the war has been put on sale to the public. Waterproof paper is one such item. In itself, waterproof paper is not new, as it was originally conceived as far back as 1906, when it was used as a direct positive, and a substitute for tin-types. But as perfected by wartime research, the new type waterproof paper is far ahead of its forerunners. The waterproofing prevents the chemicals and the water from being absorbed into the fibers of the paper, thus reducing the time necessary for developing, washing and drying.

This saving of time was essential in the history-making photographs made during World War II. In fact, the Army and

Navy consumed a major part of the entire output for use in all war theaters where speed was an essential factor.

Now, with the signing of the peace, this rapid-fire paper is being made available to the amateur, as well as the professional. As an example of the rapidity with which this paper can be processed, the other evening I came home and was greeted by a neighbor—a girl whose picture I had taken. With the original negatives in her hand, she asked if I would make up a few prints for her, when I had the time. I told her to wait, and while she and my wife talked, I went into the darkroom, where the trays had already been set up from some work I had done the previous evening. In less than ten minutes I emerged from the darkroom with the prints, completed even to the drying.

A LITTLE TIME IS SAVED IN DEVELOPER AND SHORT-STOP



There was a look of amazement on the girl's face when she received the shots, and she could not understand how they could have been completed so fast.

As shown in the accompanying pictures, processing time is extremely short. Your pet developer may be used.

The negative is placed in the enlarger and focused as usual. The paper is exposed approximately half the time required for ordinary bromide paper; and it is left in the developer for about one-half to three-quarters of a minute. This is sufficient time for any average negative. From there, the print is transferred to the usual acid stop bath for about 15 seconds, and then into the hypo fixing bath, where it remains for no longer than two minutes. A two minute wash is all that is required to remove the hypo from the emulsion. Naturally, as the paper is waterproof, the hypo doesn't creep into the fibers.

It is then removed from the brief wash and placed between two lintless blotters, for removal of the excess moisture. The drying time is only a few minutes.

Compare this with ordinary printing paper. First of all, you do not have to

run the water for three-quarters of an hour in order to remove the hypo. Secondly, there is no necessity for an electric dryer; in fact, the manufacturers do not recommend an electric dryer but, in spite of this, I have successfully ferrotyped many of the glossy prints in an electric dryer. To avoid damaging the waterproof surface, the temperature should be uniform and controlled. I have taken one of these prints, after it was processed, and left it out in the bright sun for close to two weeks, and there was no change whatsoever in the color of the print, proving that the hypo must have been completely removed during washing.

This paper is now on the market in limited quantities and comes in both double and single weight. The finish is similar to *Illustrator's Special*, and all contrasts of both contact and projection paper are being made. It is manufactured under the trade name of *Quix*, and is made by Grant Photo Products, Inc., 401 Fourth Ave., New York 16. A letter or card to Grant will bring complete information regarding this new product.

...BUT HYPO AND WASH REQUIRE JUST TWO MINUTES EACH





The origin of Cheesecake is a misty legend which progresses from Queen Marie of Roumania to Mack Sennett, Cecil B. DeMille, Clara Bow and on... to any of today's lovelies



IN THE turbulent twenties, when the incoming boats from Europe docked at Quarantine, the camera boys from the New York newspapers would take the 6 a.m. Coast Guard cutter down the Bay to grab off pictures of the half-awake, shivering celebrities. One of these ship's news photographers had a passion for cheesecake. The kind you buy at Lindy's. Every meal he stuffed himself with cheesecake until it ran out of his ears. One morning on the sun deck of the *Berengaria* he saw a gorgeous blonde who saw him first. She was sitting on the rail with her shapely legs crossed and her skirts pulled up as far as the law allowed. "Oh boyohboy," he shouted happily as his camera clicked, "this is better than cheesecake."

Cheesecake promptly became the New York cameraman's word for leg shots of women. As soon as Hollywood heard the expression it claimed it for its own. Legend has it that it was Izzy Kaplan, famous *New York Mirror* photographer, who first called sexy leg art cheesecake. Izzy says he didn't. Reporters of that lush era say he did. Anyway, Izzy took the first cheesecake of Royalty. Finding Queen Marie of Roumania one morning pacing the deck of an incoming liner, Izzy, who would have parted with his right eye rather than turn in an ordinary picture, called to her, "Hey, Queenie, cross your legs, sit on the rail, and give us a big smile." There was every indication when the picture appeared later on the front page of the *Mirror* that the Queen had complied.

In the early twenties in Hollywood, Mack Sennett was having his troubles. Sennett was a young Canadian whose

# Cheesecake

BY LIZA WILSON

only desire was to make funny pictures with policemen in them. He had under contract such comedians as Ben Turpin, W. C. Fields, Harry Langdon, Mack Swain, Chester Conklin, and a young Englishman named Charles Chaplin, who was so dumb, the story goes, that he kept his salary checks in his trunk, thinking they were money. Sennett's comedians were a temperamental lot. They objected to dogs and babies, sure scene-stealers, in their comedies. And they wanted to see their pictures in the papers. Sennett would trot down to the city desks of the Los Angeles papers and try his best to plant pictures of the boys. "You're crazy, Mack," snapped the managing editors, "mustache, big shoes, baggy pants. Nobody wants to look at that."

Then one day the harassed Sennett, glancing through a New York newspaper, saw the picture of a Broadway show girl sitting on the rail of a boat, her wind-blown skirts revealing a couple of neat gamms. Despite the fact that she was unknown, the picture had been blown up to four columns. "H'mmm," thought Sennett, "if two legs can get that much space, twelve should get even more." So he put six pretty girls in bathing suits and lined them up on the beach at Castle Rock with cross-eyed Ben Turpin. The picture was in the next edition of a Los Angeles newspaper. That is, the girls were in. Mr. Turpin had been ruthlessly cut off at the elbow! That taught Sennett a lesson. From then on he always put his comedians in the middle of the bathing beauties, where the scissors couldn't reach them! Sennett discovered then what many an unattractive personality has learned since: "The surest way to get your pic-

ture in the paper is to pose with two nice looking girls. One on each side."

The bathing suit of that period was a bulky, unbecoming old bag of a thing, complete with full skirt, bloomers and thick lisle stockings. Sennett removed the stockings, shortened the skirt, and made the whole thing more form-fitting. Bright young publicity men quickly discovered that with that new fangled bathing suit—soon to be called cheesecake—you could sell comedians, soap, automobiles, cigarettes, fertilizer, anything.

The Mack Sennett Bathing Beauty two reelers were an instant success at the box office. The public simply couldn't get enough of them. The young Canadian who had come to Hollywood to make funny comedies about cops and custard pies soon found himself acclaimed the Father of Bathing Suit Art. He made a mint of money and started dozens of pretty girls on their way to fame and fortune. Among the beauties who later became famous stars, were: Gloria Swanson, Carle Lombard, Louise Fazenda, Marie Prevost, and Phyllis Haver.

**WHAT** Mack Sennett did for the bathing suit, Cecil B. De Mille doubled in spades for the bathtub. In his early years in Hollywood, De Mille had decided that the best way to get something resembling "allure" (the 1920 parlor word for sex) in his pictures would be to make the lighting more subtle. Instead of "flooding" the actors' faces in closeups he decided it would be more alluring to leave half their faces in shadow. (George Hurrell used this idea later on his Glamor Girls with great success.) When the De Mille picture arrived in



## THE BUMPS

**BY IRVING  
HABERMAN** for  
PM. One of a  
series of shots  
showing stage  
star Gertrude  
Neisen at re-  
hearsal for the  
show "Follow  
the Girls."—

*From the 10th  
Annual Exhibit of  
the Press Photo-  
graphers Association  
of New York, Inc.*

New York he promptly got a wire from Sam Goldwyn stating that the film buyers only wanted to pay half the usual price for the picture inasmuch as only half of the actors' faces was showing. De Mille wired back, "Not my fault if you and your half-witted buyers don't know Rembrandt lighting when you see it." Back came a wire from Goldwyn, "Rembrandt lighting? I'll make them pay double!" And so he did.

In the 1920's De Mille hit upon his real gold mine—the bathtub. He provided spectacular black marble tubs with gold fixtures into which Gloria Swanson slithered at the slightest provocation. He revolutionized the bathing habits of the movie going public all the way from California to Maine. The De Mille bathtub era reached its breathless peak in 1932, when Claudette Colbert, who had been an extremely modest and reserved young actress up until then, was persuaded by the Master to play the cruel Empress Poppoeae in "*The Sign of the Cross*" and take a luxurious milk bath while the cameras clicked.

De Mille set a precedent in Hollywood that is still not overlooked. The lovely ladies of the screen continue to take their baths in public; to the utter delight of Main Street. Joan Crawford made cinema news with her famous bubble bath in "*The Women*." In "*Princess O'Rourke*" and "*Sweet Rosie O'Grady*" Olivia de Havilland and Betty Grable took their first screen baths, and added considerably to their already considerable popularity. Although Olivia is only in the tub for a few seconds in "*Princess O'Rourke*" the entire advertising campaign of that picture was based on a still of her in the hotel bathtub. Edith Gwynn of the *Hollywood Reporter* reported that when she saw "*Sweet Rosie O'Grady*" at a Beverly Hills theatre everything was under control until Betty suddenly appeared in a bathtub. Immediately a sailor in the audience yelled, "Stand up, Betty, and take a bow."

In 1928 Clara Bow, the It Girl of the twenties, made a picture called "*The*

*Fleet's In*." Clara wore high heels, a short skirt, and an extremely close fitting sweater. When the film was released, Paramount to its surprise and pleasure, was deluged with letters from males all over the country requesting pictures of Clara in her sweater. Never in the history of Hollywood had there been so many demands for one particular still. Clara caught on. Thus the sweater, one of the most important phases of cheesecake, was launched. Clara Bow was Hollywood's first sweater girl.

However, the sweater was not fully developed until Lana Turner and Carole Landis brought it into vogue over ten years later. Today it is the most hotly contested form of cheesecake in Hollywood. The Hays Office will look the other way as far as legs and bathing suits and bathtubs are concerned, but sweaters . . . NO. In a recent gallery sitting, 99 out of 100 stills of Carole Landis were killed by the censor.

IT WAS in 1934 that the Hays Office clamped down good and tight on cheesecake. The Parent-Teachers Association, women's clubs, and all kinds of organizations complained bitterly that there was too much nudity not only on the screen but in the publicity pictures. Cheesecake must go, said the Hays Office, and drew up "A Code to Govern the Making of Motion and Talking Pictures." Called the Producers Code it applies both to motion pictures and to all studio art. Section VI, titled COSTUME reads like an old maid school teacher giving herself instructions before she goes on a tear:

1. The effect of nudity or semi-nudity upon the normal man or woman, and much more upon the young and immature persons, has been honestly recognized by all lawmakers and moralists.

2. Hence the fact that the nude or semi-nude body may be beautiful does not make its use in the films moral. For, in addition to its beauty, the effect of the nude or semi-nude body on the normal individual must be considered.

3. Nudity or semi-nudity used simply

to put a "punch" into a picture comes under the head of immoral actions. It is immoral in its effect on the average audience.

4. Nudity can never be permitted, nor may undue or indecent exposures.

5. Transparent or translucent materials and silhouettes are frequently more suggestive than actual exposure.

A special list of "must nots" was given the still and gallery photographers. As a veteran photographer at one of the major studios expressed it, "It's murder. It's disfiguring the human body. You can't have a dividing line in a woman's busts. You can't show a navel. (But *Life* can.) It's sure the death knell of cheesecake."

It wasn't by any means. Just slowed it up a bit.

Hays Office or no Hays Office, the New York newspaper and magazine editors wanted their sexy art. Their readers had been brought up on a rich diet of legs and bosoms, and this was no time to give them pretty faces cut off at the neck. They wanted cheesecake. Not cottage cheese. So, they sent out their own photographers from the East to snap pictures of movie queens bending low over their champagne glasses, or kicking up their heels in a high old time at the Trocadero. These were called "candid camera" pictures. The Hays Office frowned at the magazines and newspapers, but they had no control over these independent photographers. The glamorous ones caught offside, raged furiously and started bitter feuds with the offending photographers. It got them one of two things: (1) worse pictures, (2) no pictures at all.

Soon after the Producers Code went into effect the movie great of Hollywood became socially conscious. They were "taken up" by Society, and it went right to their pretty heads. The Whitneys and the Vanderbilts and others of the Eastern horsey set moved in for the racing season at Santa Anita, and instead of snubbing the actors, as had once been their custom,

they invited them to their rented homes for lovely buffet suppers. Stars who had never heard of the Mayflower suddenly became conscious of blue blood, social register, old family, and thoroughbreds. Several of the Glamor Girls snagged a socialite millionaire. Heaven knows, enough of them tried their best to snare Jock Whitney and Alfred G. Vanderbilt. All the girls wanted to be ladies. They looked down their noses at cheesecake.

Katharine Hepburn, a society girl from New England according to the RKO publicity department, absolutely refused to pose for any cheesecake, or even to wear a bathing suit in her films. She said she was an actress, and bathing suit art was "cheap and Hollywoodish." A few years later, Miss Hepburn was called "box office poison" by the exhibitors. She went into a decided slump. The movie historians note that when Katharine Hepburn made her come-back picture, "Philadelphia Story," several years ago, she wore, well, what do you know, a bathing suit!

Gene Tierney in New York, on the verge of signing a studio contract, heard wild tales about Hollywood cheesecake. "My dear," the poor persecuted movie stars told her over a martini at the Stork, "you have no idea the horrible unladylike things they make you do for publicity." Gene being a nice, modest well brought up young girl, as well as an ambitious young actress, immediately had it written into her Twentieth Century-Fox contract that under no conditions would she have to do cheesecake. (Cheesecake had come a long way. It is now elevated to legal importance.) But in Hollywood, Gene had some pretty awful pictures thrown at her. She was practical enough to realize that if she expected to survive she would have to do cheesecake. Being an extremely photogenic person, she was the cameraman's delight. She would jump into a bathing suit or a sarong at the drop of a flashbulb. In "*Heaven Can Wait*" she at last had a chance to prove

PHOTOGRAPH BY PAULUS LEESER—→



that she knew something about acting.

The Producers Code squelched cheesecake temporarily, but not for long. No art school ever had more ardent students of the human body than the studio still photographers. With one eye on the P. C. and the other eye on anatomy the boys started figuring out angles. Whitey Schafer, now director of still photography at Paramount, but at that time a still photographer at Columbia, decided just as De Mille had done many years before, that quite a few alluring things could be done with lighting. By "cross lighting" Whitey proved that you can show the fullness in a woman's bosoms instead of the dividing line — and thereby escape the blue pencil of the censor. Then Whitey retired to his laboratory for an evening of experimenting, and came forth with a cream that has long been the envy of other photographers.

"Photos," says Whitey, "have got to have bright highlights. They give the movie stars sex appeal. We used to do this by retouching the negatives. Then I decided to retouch the subject myself—with my canned sex cream."

Whitey keeps the formula strictly to himself. He first used his cream on Virginia Bruce six years ago. As he greased Miss Bruce's shoulders she asked, "What in the world is that?" "This is just a little sex, honey," Schafer answered smoothly. "My!" exclaimed Virginia, "is it coming in cans now!"

Whitey believes there is nothing like cheesecake to sell personality. (Among the purely cheesecake made stars are Rita Hayworth, Alice Faye, Veronica Lake, and Ann Sheridan.) Says Whitey, "Watch any man on the street as he notices a woman walk by. The first thing they notice is the legs. Then the

**WHITEY SCHAFER** applies his secret formula to Paramount's Diana Lynn.





GENE LESTER

**EVA GABOR** recreates early day shipboard arrival  
 "leg" shot in New York where cheesecake originated.

eyes travel upwards to take in the rest of the figure, and lastly the face. You don't have to take my word for it. Stand on any street corner and observe it for yourself. It's infallible. The reason isn't hard to find. In the legs is rhythm of motion and line which appeals psychologically. Legs present a pleasing picture. That's why they elicit more notice in a photograph. And you can do so much

more with them, in the way of variety, than you can in a study of the head and bust. You can make a "glamor" shot of a star from the waist up. You move in your camera and look for a pleasing line. The bosom line is a pleasing, attractive line, from the masculine point of view, but it is so much more limited than legs.

"Of course, many a woman will tell you that she isn't interested in another



GENE LESTER

**MACK SENNETT** is surrounded by Sheila Ryan in the blue outfit, Eva Gabor wearing the checkered job and Gale Robbins in the pink number. These are favorite poses of early silent Sennett days. Gale Robbins brings us up to date on the opposite page.

woman's figure — that there's no thrill in it for her. She gets no kick out of seeing some other undraped female body. Which to a certain extent is true. But show me any woman who isn't interested in matching the supposedly perfect proportions, or a reasonable facsimile thereof. Watch a woman thumbing through a magazine. She doesn't skip cheesecake art."

Today, cheesecake, once frowned on by the Hays Office, and snooted by the elegant movie queens, is in greater de-

mand than ever before. Cheesecake went all out for the war effort, under the name of pin-up. Pin-up pictures are so called because early in 1942 the studios were swamped with letters from soldiers and sailors saying, "please send me a picture of an actress to pin up over my cot." Pin-up pictures are now generally accepted as a "morale booster." The stars, too, have changed. Just as in the social climbing days they wanted to be ladies, now they want to be pin-up girls.

GENE LESTER





OUR ENGINEERING DEPARTMENT IS TEEMING WITH ACTIVITY, translating the new processes, materials and techniques born of war research into vastly improved and simplified COLOR PHOTOGRAPHIC EQUIPMENT for you ☆ Soon you shall have an ENLARGING COLOR PRINTER for 35-mm. film that will print directly in color in the new monopack materials or that will with equal facility make faultless enlarged and masked color separation negatives.

For those of you who demand the GREATEST COLOR FIDELITY and saturation, we shall soon have ready direct color cameras of hitherto undreamed of speed and precision ☆ Our Color Printing Department is now being re-equipped and manned by ex-service men from photo units of the Army and Navy. The tried and true Orthotone and Permatone Prints so popular before the war, will soon again be available ☆ Our pre-war mailing list is now being revised! Be sure we have your current address. ❁ ❁

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# STORY TIME

## A Minicam Short Short

BY FRANK M. MINNINGER

THE German Shepherd, preferred by the armed forces as a war dog, has a reputation as a ferocious animal. This is far from true, for the breed is ordinarily gentle and docile and makes an ideal companion for children. Many of the breed, trained by the army for attack, are being "detrained" and sent to homes for family pets. This is Wake of Darhill, C.D. The C.D. stands for Companion Dog, a title he acquired at three shows. Both his parents are international champions. The young man is son of Mr. Minninger.



1. Hey Folks, listen to this one . . .



2. Once there was a salesman.



3. What's the matter, no catch?

4. Oh well, no sens'a humor.



5. This always gets a laugh.

# Portrait of an Artist

TEXT AND ILLUSTRATIONS . . . . BY ARNOLD NEWMAN

**A** LOW character with long hair, run-down heels, dirty pants, a flowing tie, and a disreputable studio in Greenwich Village—that, I presume, is the popular conception of the artist in America. Like most popular conceptions, I have found out from personal experience that it is far from the truth. Collectively, the fifty famous painters and sculptors I have photographed had but one thing in common—a deep sincerity and a tremendous desire to work at it. Outwardly they could be mistaken for bankers, or shipping clerks, or truck drivers, or push-cart peddlers.

Artists have interested me ever since my art-student days at the University of Miami—that was long before I saw a darkroom and became converted to photography. Probably no other line of work attracts such a varied and fascinating mixture of human types as art. In 1941, after three years of creative photography along documentary and abstract lines, I moved to New York and conceived the opportunity of making a series of portraits of the outstanding artists in America. It now includes great modern Euro-

peans now residing in this country, such as Max Ernst, the surrealist, and Ferdinand Leger, the cubist; and leading native modern and "American Scene" painters, such as Stuart Davis, the abstractionist, John Sloan, and Philip Evergood. While it is not yet complete, I have tried to make this series a representative cross-section of all schools.

The informal discussions I had with these men was rewarding. Their views on photography were especially interesting. Despite their vast differences in opinion in the more plastic arts, I believe it significant that these artists are virtually unanimous in their opinion as to what makes good photography. To a man, they are enthusiastic over the work of the Farm Security Administration cameramen and the documentary photographers and experimenters like Mathew Brady, Eugene Atget, Walter Evans, Charles Sheeler, Edward Weston, Berenice Abbott, Paul Strand and L. Moholy-Nagy. They disapprove heartily of even *good* photographic imitations of paintings.

My approach for these portraits was based upon my knowledge of the work

CHAIM GROSS. WOODCARVER



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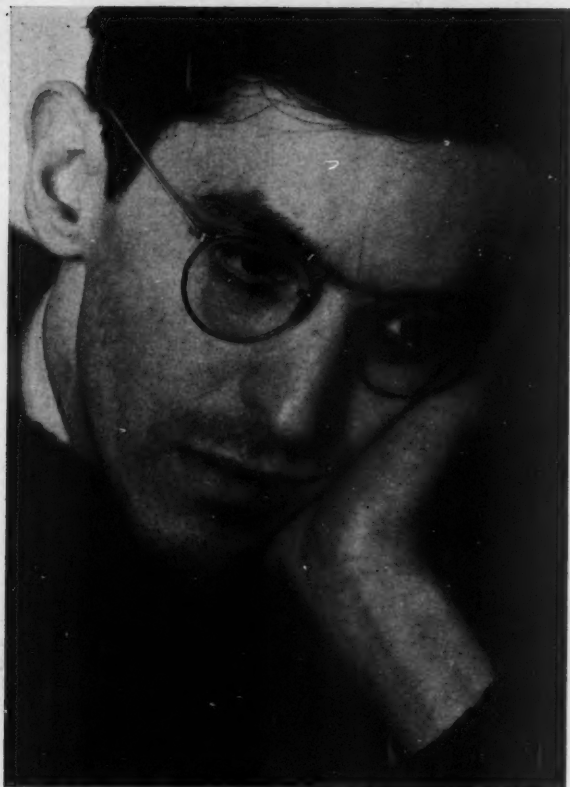
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JACK LEVINE

**THIS INTERESTING IDEA** in cropping is familiarly known to photographers as a "choke shot" because it is an extreme close-up with no air around it.

Sometimes this cropping is used for a face that has little else to offer save what dramatization the photographer can bring to bear. In this case, Arnold Newman tried to show that the artist's thoughts were turned inward, slowly and profoundly examining himself for the truthfulness of his art.

of each artist. I have tried to attain the spirit and feeling of the individual artist without resorting to copying his work or his surface style. For example in Mondrian's portrait I tried for a feeling of preciseness and deliberateness, characteristic of his geometrical designs. Raphael Soyer appeared as a small, sad, little man in a quiet moody light, as mirrored in all his paintings. Whenever an artist's painting appears in one of my portraits I try to make use of it as a functional background to express character such as in Marc Chagall's portrait. Significantly the personalities of the artists completely paralleled their art. There was always an unquestionable relation between the man, his surroundings, and his work—and this I tried to portray.

The series was taken with a 4x5 Anni-

versary Speed Graphic, always used with a tripod. I used both Super XX and X F Pan film, developed in DK 50 according to time and temperature methods. I prefer fast film, since I generally use the slowest practical speeds in order to close the aperture down as much as possible, for greater depth of field. In my composition the lines and masses are of the utmost importance, not only to give a well-balanced photograph but also to help create feeling and spirit. Thus, it is necessary to have well defined lines without necessarily having detail for detail's sake.

In many of these shots one second exposures were common, and a few were of three to four seconds duration. The artists were all fine models and most of them nursed, I am sure, a secret or an uncon-

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**THERE'S A CLEVER** idea, in this picture, you might use sometime. Note how the photographer has made a frame out of the draperies and the floor line, and then introduced the artist to jut out of the frame rather than to sit within it. That idea gives the picture its accent.

And speaking of ideas, in the picture at the right, of the Soyer twins, the photographer did a cute thing by having the twin at the right hang his glasses from one ear to create a first impression illusion of a man looking into a mirror.

JOHN SLOAN

scious desire to be an actor. The general idea was to simplify the exposures and technical processes, and to concentrate all thought on the actual creating of the portraits. I used standard formulae and made my prints on 8x10 glossy, double-weight paper to bring out the full detail and richness, but to avoid the unpleasant sheen I did not ferrotype them. For presentation for the Museums and exhibits I generally mount them on 14x17 Strathmore No. 64.

I used no lights other than what I found in the artists' studios and homes. I felt in this way I could catch a more natural feeling. I was not, however, prepared at first for the overwhelming approval of this approach by the artists. Apparently all were sick and tired of being posed under glaring lights and none felt it helped in getting a better photograph. Marc Chagall was particularly enthusiastic and continued to exclaim "Ah — naturellement!"

**O**NE of the greatest satisfactions I have had from this series is a fine

collection of paintings, etchings, and drawings received as gifts in exchange for my own work. At first I felt anything offered to me was just exchange. However, it took Raphael Soyer to give me a straight talk regarding exchanging and the value of my own prints. One of the greatest indoor sports in the art world is the constant swapping of work that goes on between painters. No collector has a greater enthusiasm for art collecting than the artists themselves. Soyer not only impressed upon me the value of careful trading but proved to be one of the most generous of them all.

Of the men in the series I have become most friendly with the sculptor Chaim Gross, who in many respects is typical of our more successful contemporary artists. He is a very serious and sincere person, who also impresses one with his physical strength. Few are as liberal and gracious as he and I have personal reasons to know

(Continued on page 126)

MOSES AND RAPHEL SOYER

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**THAT MIGHTY ATOM**, the "S" curve, seen through educated lens of Gustav Anderson, New England's snow man.



## *Curves Still Untamed*

BY RUS ARNOLD

**W**HEN anybody talks about composition in photography, I am reminded of the agonies I went through, as a child in school, trying to learn about composition in writing. In retrospect I am convinced that if my English teachers had known how to write, and what to write about, they wouldn't have bothered our little brains with definitions of narration, description, exposition, and whatever that fourth type of composition was.

One semester I had a teacher who,

some twenty years before, had hit on what she considered a sure-fire way to teach composition. She read to us, and let us read for ourselves, some story, and then had us write similar stories.

One that I remember was in the first person, about a penny. The penny told where it had been made (Philadelphia mint, I believe), how it had fallen into the possession of a small boy (about my age, I assumed) and how it became lost and was now waiting to be found.

There was another story, also in the

first person, about a little sailboat, which told how it had sailed away from its owner in the curbside river left by a rain, how it had gone down into the storm sewer, and was on its way to high adventure in the big ocean.

We kids were all intrigued by the narrative trick of imparting the power of speech to an inanimate object—as intrigued as pictorial photographers were, several years ago, by the S-curve. And every composition we wrote, for long after that, was a first-person narrative, usually about a penny or a sailboat. I'm sure some of my former classmates are still writing about that penny or that sailboat, except that the penny has, for some, grown to a million dollars, and the sailboat is now a trim yacht that sleeps eight and has Diesel engines and a stainless steel galley.

Years later, when I tried to become a newspaper reporter, I found that the general public doesn't care much for stylized presentations, but IS concerned with learning what it is you have to say.

It was Frank Costello, my night city editor on the Brooklyn Eagle, who straightened me out. Every time I turned in a report of a wedding, an after-dinner speech, or a murder, he'd read it, then patiently ask me, "What happened? What assignment did you cover?"

"John B. Watson, speaking on psychology at the Rotary," I'd reply.

"Why didn't you say so?" he'd ask, with just the right mixture of sarcasm and helping-hand.

"I did," and I'd point to the end of the story. And then, "Should I have put it higher up—near the beginning?"

Or he'd ask me, regarding a fire in the Canal Street subway, "Anybody get hurt?"

EARL THEISEN





JOE CLARK

PREACHER AND CONGREGATION IN THE HILL  
COUNTRY OF CUMBERLAND GAP, TENNESSEE

I'd glance over my story quickly. "Yeah, sure. A woman of eighty-three stepped on the third rail."

"Well, well," Costello would say. "And why didn't you put that where we could find it?"

And so I got to learn the fundamental rule of composition, whether it be literary or photographic. You start with something to say, and proceed to say it in what seems to be the logical and effective way. You put the interesting things where they seem to belong, and use the less interesting things where they fill up the spaces and support the theme. If they don't seem to fit anywhere, you leave them out—and boy how it hurt to learn that one, when I was being paid so much per column inch for my copy! After you get the thing assembled, that's the time to worry about technique of composition, if you are so inclined.

Any rule of composition, intelligently applied, is helpful—but is it intelligent to make the rule the be-all and end-all of our picture taking? Is it intelligent to set out on a Sunday, camera in hand, in search of an S-curve to photograph? Composition is an aspect of technique; as such it should be something automatic, in the back of your mind, which guides you. It does not belong in the driver's seat.

A good photograph does not begin at one edge of the sheet of paper and end at the opposite edge. It is a segment of life that the photographer enables you to see; it carries your mind's eye on in all directions. So too a good photograph does not begin at the instant the shutter opened, and does not end at the instant the shutter closed. It is a segment of time, and carries you on, in imagination, to what went before and what will follow. Considered in this way, a good photo-

JOE CLARK





**COMPOSITION RULES** make sense —when they work for you. When you take refuge in composition or technique as an end in itself, your pictures may lack the spirit of an unfettered photographer.

The story this photograph tells is strong enough to by-pass the rules of composition it violates.

A different camera angle might have taken the shadows out of the boys' faces and provided better separation between them and the steamboat. But, the photographer by roaming around, might have caused the boys to "mug" and you know what *that* does.

By Sgt. George Aarons, of Yank.





From the 10th Annual Exhibit of the Press Photographers Association of New York now on display in the Museum of Science and Industry, Rockefeller Center, N. Y., through October 25.

MORRIS GORDON

graph does not submit itself to the slavery of geometrical rules of composition.

When I shoot a picture, I usually disregard the "rules" of composition. I try for a picture that says something, whether it be a narrative story, description, exposition, or whatever. I try to arrange the material so it says what it has to say most effectively, rather than try to work it into some pre-selected geometrical structure. I try to achieve maximum emphasis on the most important element in the picture in some way; by giving it the most space, the brightest lighting, the sharpest focus, by leading up to it with lines, gestures, or the direction in which persons are looking. I try to subordinate all else to that one most important element, yet have it all contribute. And I try to leave out anything that has nothing to contribute.

After the picture is made, I sometimes

find it a lot of fun to analyze the picture and see whether it is an S-curve, or a Pyramid, Dynamic Symmetry or Repetitive Pattern. It's surprising how often the result is such that I can boast, to other photographers, about how hard I worked to achieve that particular compositional form in that picture.

But the strange thing is that every time I really do set out to compose a picture in accordance with some rule in some magazine article, I wind up, if I'm lucky, with a good exercise in composition—as good, no doubt, as one of those slick imitations of teacher's style that got me 100 in composition in my schoolboy English classes. But that's all they'd be: exercises.

Of course, if you're a camera club program chairman, composition is a useful thing. But that's something else again.

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GENERAL "HAP" ARNOLD AT MITCHELL FIELD, N. Y.



"Boy! Am  
I wonderful!"

# enlarging is thrilling

*by don herold*

I'VE been fooling around with cameras for years, and I thought I was having fun.

But I didn't really know what photographic fun was until I got an inexpensive enlarging outfit and started to shoot my little ones up into big ones.

The kick I get out of seeing one of my own comparatively small negatives loom up large and beautiful in my enlarging tray is the biggest thrill that photography gives me.

Look! Did I do that? Am I the daddy of that pip of a picture? Am I a genius!

I always thought I'd have to be a graduate chemist and an optical engineer to do my own enlarging—and I've always thought it would cost me a barrel of money to get the equipment.

But I've found that enlarging is almost as simple as washing my face—and that a complete enlarging outfit can be bought

for about the cost of a couple of evenings out at one of the duller night clubs; also that it soon pays for itself in the dough it saves on account of you don't have to lay out any more coin for "store" enlargements. And this is to say nothing about its being cheaper to stay home for an evening of enlarging than to go out somewhere for a "time." (*And the chemicals are better.*)

You see, you can really work miracles on your pictures when you enlarge 'em. You don't merely make your pictures bigger; you glorify 'em because you can select the heart out of 'em, crop 'em, eliminate, emphasize—and bring their real beauty out, even though some of them may look pretty crummy in their original form. Yes, enlarging brings out the best in your negatives (and brings out the best in you.)

You, too, can feel like a genius . . . after very little practice with your simple enlarging equipment.

"Enlarging is Thrilling" is an excerpt from a 48-page book of that same name published by Federal Manufacturing and Engineering Corp., Brooklyn, N. Y., makers of the Federal enlarger. The book sells for 25c at camera stores.



### ALL YOU NEED

All you need to start enlarging is:

- 1 enlarger (doesn't have to cost much)
- 3 8x10 trays
- 1 11 x 14 tray for washing (or use sink bowl)
- 6 tubes of M-Q Developer
- 1 package of Fixing Powder (enough for 1 gallon)
- 1 bottle of Stop Solution (acetic acid)
- 4 dozen sheets of 5x7 paper (dozen of

each of 4 grades of contrast No. 1, No. 2, No. 3, No. 4)

- 1 32-ounce graduate
- 1 thermometer (stirring rod or hook type)
- 2 print tongs
- 1 safelight
- 1 camel's hair brush or piece of good chamois about 12x12
- 1 gallon bottle (wine-jug or equivalent)
- Thumb tacks for holding paper down
- Several glass stirring rods



I used to think  
this was fun



But, say, this is  
the real fun!



This whole bunch of stuff need not cost you more than \$10 plus the cost of the enlarger, depending on the type of enlarger you want.

To show you how inexpensive enlarging is after you get going . . . one tube of M-Q developer which makes enough solution for about 15 prints costs you about 5 cents, and enough fixing powder (hypo) to make a gallon of solution and fix about 250 (5x7) prints costs only about 30 cents. Ordinarily 5x7 paper costs about 40 cents a dozen; 8x10, about 80 cents a dozen.

The only other nice thing to have is a stop watch or a timing clock of some kind with a big second hand.

I own an enlarger which cost me about \$30. If you want a bigger or better enlarger, the sky is the limit.

The size of the trays and paper you buy are up to you. Ordinary 8x10 trays cost about 75 cents each. Or 11x14 cost about \$1.50 each. You need room in your trays to handle maybe a dozen prints without jamming. The prints ought to have some room to float around and enjoy themselves.

Your family may resist you a little at

## WHERE TO ENLARGE

first in your hobby of enlarging. But if they do, you just gotta be a man (or an iron woman) and go ahead. A life without a hobby or two is hardly worth living. You have a right to enlarge!

Kitchens are usually the rooms selected for enlarging. All you need is space for your trays, a steady table for your enlarger, a little table space for paper and negatives and some kind of basin in which to wash prints. That's not asking too much of any family.

Bathrooms are second best, but not nearly as convenient as kitchens.

If you're going to work at night, it's all pretty simple.

You just block out stray lights from each window with an opaque cloth or an ordinary thin blanket, which you can thumb-tack over the window frame. Then plug in your safelight.

To test for darkroom leaks and safelight "safety" is simple. Put a coin on a piece of photographic paper and expose to safelight for ten minutes, then develop fully. If the coin spot is white and the rest of the paper gray, the safelight is not

"safe." Then try a similar test for dark-room leaks, with the safelight off. Any grayness on the print indicates a light leak. Slight amounts of stray, indirect light of low intensity sneaking into the dark room under the door and not hitting work surfaces are not necessarily dangerous, but it is better to make tests than to take chances.

### ALL THERE IS TO IT

I'm about as dumb as they make them, when it comes to anything mechanical. I can't make coffee. I can't fry eggs. I mash my thumb when I hammer nails.

But I can read and follow simple ABC instructions, and that is all you have to do to make good enlargements. I'm sure you are smarter than I am about such things.

Just follow directions. *And I mean follow them.* Follow them to a "T." If the books say to do something for a minute, don't do it for a minute and a half or three-quarters of a minute.

Follow the rules to a split second and to a split ounce, and you can't miss! Especially at first. Later on you can let your instincts guide you, and put in "a pinch of this and a pinch of that," but stick to the rules with life-and-death fidelity at first. And don't slop: Keep things clean!

Start out by having your negative perfectly clean. (Use a camel's hair brush or chamois.) A speck on your negative may be as big as a pants button on your enlargement.

Keep your trays clean. Keep your fingers clean. It is better to use tongs than fingers in handling prints. Mark one tong "DEV" and use it always in the developer tray. Mark the other one "HYPO" and use it always in the stop bath and fixer trays. If you do get your fingers into the fixing solution, wash 'em good before you put 'em in the developer.

Wash your trays after you are through for the session and rinse thoroughly. Don't use a towel to dry them. Just turn them over and let them drain dry. Thus you'll be sure not to get any stop or fixing solution into your developing tray.

Label your trays with paint or maybe with little patches of adhesive tape: "D" for developer. "S" for stop. "F" for fixing bath.

Incidentally, wash out the kitchen sink or bathroom basin with soap and water when you finish, so you will leave no developer stains.

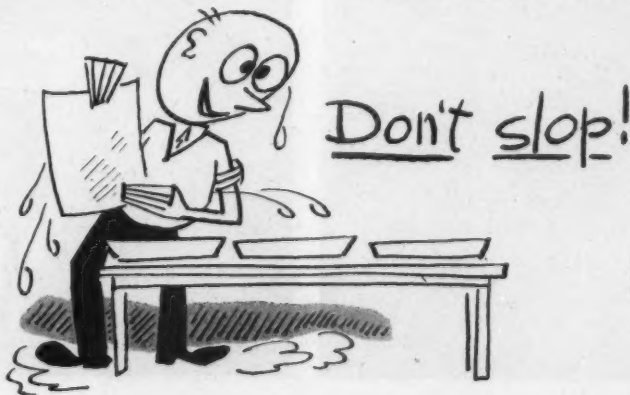
But the big ideas are: Follow instructions and don't get careless.

If you'll do that and can't make good enlargements, I'll eat your prints!

### ALL SET! GO!

Put your three trays out in a row. Put the fixing solution tray nearest the water faucet. Put the "stop" tray in the middle and the developing tray on the other end of the row.

You should work with each tray about half full of its proper solution.





**A** A contrasty negative looks like this one, requires a No. 1 or No. 2 paper for making prints. **B** A negative as shown here has full gradation of tones and should be printed on a normal grade paper, such as No. 2. **C** A negative such as the one illustrated above is flat and soft. To insure sufficient contrast use a hard paper (No. 3 or No. 4).

### YOUR NEGATIVES

Now, study your negatives a little. (See typical ones above.)

Can you see the whites of their eyes, the pattern in the clothes, neckties, strands of hair, leaves on the trees, sharpness in the center of interest? The negative should be neither too dense (dark) nor too flat (light). And there's no sense in enlarging a negative with scratches or blemishes on

it. A scratch on a negative will look like a black comet on an enlarged print.

Look at the contact prints of the negatives you want to enlarge. If the contact prints are clear, the negatives are usually all right for use for enlargements. If the negatives are a little dense (dark) or flat (light) either condition can be corrected by using the right grade of enlarging paper. It's easier than it sounds.

No. 1 grade is soft. Print is flat and dull.

No. 2 grade is normal. Print is brilliant.



Pick some good negatives, and prepare to dive in! If you want to enlarge a pet negative which isn't too sharp, don't attempt to make too great an enlargement. Many beginners make the error of trying to blow up a poor negative too big.

### CHOICE OF PAPER

What grade of paper to use? Don't let this throw you.

I suggest you get four grades or contrasts of one kind of paper. These should take care of any kinds of negatives that you have. Many brands of paper are made in several grades of contrast and surfaces. Choose one brand and surface and stick to it.

You can lay your money on any well-known paper and be sure of good results.

Most papers stack up in four grades about as follows:

No. 1—for negatives with extreme contrast.

No. 2—for average negatives.

No. 3—for flat negatives.

No. 4—for weak or extra flat negatives.

If this is Greek to you, I'll try to turn it into American.

It will help you to study the reproductions of negatives A, B and C, here-

No. 3 grade is contrasty. Print is hard.



with. A is a contrasty negative. B is a normal one and C is a flat one. Match your own negatives with these and follow the paper selection indicated under the one which most closely matches. After a few tries, you'll be able to grade your own negatives without this bother of matching.

Sometime, just for your own education, make a print from the same negative on each of these four grades of paper. It will be a vest-pocket course in enlarging for you. (Note illustrations below.)

### TAKE AIM! FIRE!

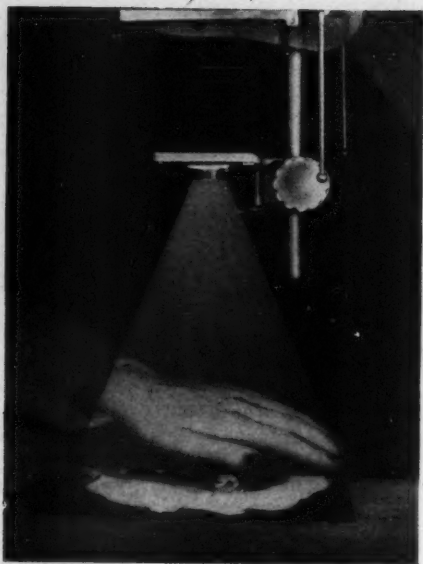
You'll get an instruction book with your enlarger which will tell you how to set it up for business. All I say is, keep it clean. Clean the lens with lens tissue. Clean the negative carrier glass plates on both sides with lens tissue or with a soft lintless cloth or chamois. Gently dust the negative on both sides with the camel's hair brush.

Put your negative in the carrier with its emulsion or dull side down. Now place the loaded carrier in the enlarger with the dull side of the negative towards the lens.

To focus and set the enlarger, use a white card or sheet of paper same size as

No. 4 grade is very contrasty. Print is harsh.





the enlarging paper on the baseboard. Use thumbtacks over the edge of the paper to keep it flat. Also use thumbtacks over the edge of your enlarging paper.

Move the enlarger head up and down until the image is approximately the right size. Focus with your enlarger lens wide open. Be sure your focus is sharp as a knife. You might keep an old dense negative handy, on which you've made a few sharp scratches. Use this in focusing. Get the scratches sharp.

After focus is set, reduce the lens aperture to increase exposure time. Increasing the time is a good idea because an error of a split second will vary the result much more in a short exposure than in a long exposure of about ten seconds.

Now you're ready to turn off the ordinary electric light and turn on your safe light and **ENLARGE!**

Don't have a nervous chill. It might jiggle the enlarger while you are shooting.

### FEELING YOUR WAY

Now we come to an important step in enlarging which I never dreamed of in my prehistoric, pre-enlarging days. But I enjoy it immensely.

It's the test printing.

After you've decided which grade of paper to use on a given negative—1, 2, 3, or 4—you cut a sheet of it into about 5 strips (the long way). Keep one strip out and put the balance back into the package and close the package carefully. Of course, your white light is off and your safe light on during this operation.

Lay your test strip across the most important part of your negative—the center of interest.

Then with a card or big opaque sheet, cover up all of the strip but about one-third from the top down. Expose this for

"This test printing  
makes enlarging  
almost foolproof—  
and do I  
need it!"



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**TEST STRIP**—Left section, 15 seconds — middle section, 30 seconds — right section, 45 seconds. — Ordinarily only a 2-inch strip is used and will suffice. That's all the experts use . . . saves paper. In this picture, you could lay the strip across the eyes.



15 seconds. Then move your cover down the strip another one-third of its length and give it another 15 seconds. Lastly, remove the cover entirely and expose the full strip for the final 15 seconds. This will produce a print with segments representing exposures of 15, 30, and 45 seconds respectively.

Develop your test strip or sheet for the full time specified on the package. Put it in the stop bath for 5 seconds, and then into the fixing tray, and, after a minute or two, turn on the "house lights" and you can easily decide how much exposure your print is to have. If none of

your exposures is satisfactory, make another test strip with more or less time.

Pick out the segment that gives you nice values up and down the scale. Flesh should look like flesh, not chalk. Blacks should be rich. Highlights should sparkle.

Don't give in to the temptation to skip this test printing step.

Don't mind a few spoils at first. It will be fun from the very start, even with the blunders. For instance, don't go turning the house lights on with a bunch of unexposed paper lying around out of its envelope.

*(Continued on page 98)*

# Mother Knows Best?

BY HERMAN G. WEINBERG

photographs by Nettie Lee Smith

**I**F a biographer were to tell us that Whistler's mother was in many respects as fine a painter as her famous son, the effect would be no less startling than to learn that W. Eugene ("Wonderful") Smith's mother, Nettie Lee Smith, is, in many respects, as fine a photographer as he is. A celebrated staff photographer for *Life*, and one of the three legendary war-correspondent Smiths in the Pacific (the other two being Harold "Pack-Rat" Smith, of the *Chicago Tribune*, and Irving "Horrible" Smith, of Universal Pictures), "Wonderful"—like his fabled colleagues—is real enough in fact. So is his mother, even though her "quadruple-threat" role of housewife, mother, grandmother and professional photographer, might make

her an equally legendary character.

Happily, I found them together when I called at Nettie Lee's New York apartment in the West Seventies, where Gene is convalescing from a mortar fragment wound received while on assignment in Okinawa. While his mother finished cropping some new prints, "Wonderful" assumed the delightful role of master-of-ceremonies, interlocutor and *kibitzer*-extraordinary during the hour's interview that followed.

"She taught me, then I became better than she was for a while, and then—well, now we're about even," explained Gene. "Maybe she's got more imagination and is a better technician than I am, but from there on I've got it all over her."

**NETTIE LEE SMITH** delights in seeing the unusual, as in this inverted reflection.





MY SON

NETTIE LEE SMITH

"Yes, this is one picture of me that I like," says *Life* photographer, Gene Smith.



That will give you an idea of how the interview went. Between "Wonderful's" raffish interpolations delivered with a straight face, Nettie Lee's embarrassed laughter, and the sunny gaiety of her prints, ranging from flowers and children to shimmering reflections in water, I had the feeling that a sense of humor, i.e., a faculty for self-appraisal (criticism) is a good thing for the creative artist. Where his work might otherwise be studied, affected and lugubrious, humor will give it spontaneity and airiness. A good photo-

graph should "breathe." Nettie Lee Smith's pictures do just that. Each gives the impression that it was taken as a whim of the moment (which, as she later admitted, turned out to be a fact). While on assignment with Eugene for *Life* and other publications, she took the shots that intrigued her. (The rest of the time, she spent checking his lights and angles and acting as general assistant.) Wherever she happens to be with her Ikoflex, Speed Graphic or Contax, no image or incident that catches her "camera eye" can pass

unshot. If she didn't give in to herself this way, I'm sure she'd feel frustrated.

"I sold 5 out of the first 15 shots I ever took with a Contax," she smiled. "I'd never even attempted to sell anything before."

"Which doesn't necessarily mean they were good pictures," needled Gene. "After all, what's selling a picture got to do with how good it is?"

This brought on a hilarious discussion as to whether the sale of a photograph is *ipso facto* the proof of how good it is.

For my money Nettie Lee won with, "Anyway, it doesn't follow that just 'cause you *do* sell it, it's *not* a good picture, does it?"

Nettie Lee started photography as a hobby in 1907, the year of her marriage. (In 1907 having photography as a hobby was something like having television as a hobby today.) She used a  $3\frac{1}{4} \times 4\frac{1}{4}$

Brownie, was interested in idyllic pictures after the vogue of the period, and did her own printing and cropping, even then. She studied composition in an art school in Wichita, Kansas, and applied what she learned there to photography. Subsequently she was to apply it to the designing of clothes and even houses.

"Other interests?" she laughed. "Well, I've been cooking since I was eight, so I suppose—"

"Her specialty is cakes," said "Wonderful." "She's been a wizard at distilling the essence of a seven-course dinner in a pint of liquid ever since they put me on a liquid diet for convalescence. Imagine liquid steaks and pies!"

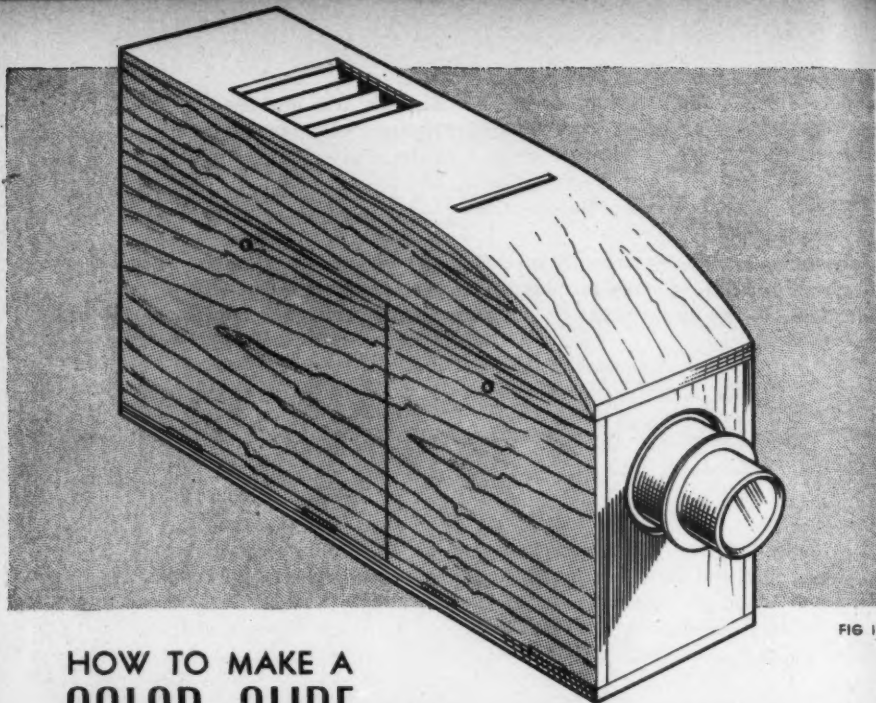
I had made my selection of photographs by now. "Have you ever thought of exhibiting?" I asked Nettie Lee.

"No, it never occurred to me—"

(Continued on page 122)

**NETTIE LEE SMITH** doesn't pass up children or lilies because they've been done before.





# HOW TO MAKE A COLOR SLIDE PROJECTOR

BY PAUL SMERDON

**T**HERE is nothing like a projector for seeing the beauty of your Kodachromes, and if you have made the projector yourself, the pleasure is complete. Fundamentally, a projector is similar to an enlarger, but whereas the latter makes use of the camera lens, a projector requires a long-focus lens with a fairly large aperture (about  $f/2.5$ ). Good optical equipment is therefore essential, but in the case of a home projector, as described here, it need not be expensive.

This projector is designed for the average-sized living room where the distance between the screen and the projector is not likely to exceed 15 feet. A 35mm. ciné projection lens of the barrel-mount type is quite suitable for these requirements provided the focal length is not less than 4 inches. These lenses are made to cover a  $24 \times 24$  mm. format and the writer found by experiment that a  $4\frac{1}{4}$  inch lens

gives a negligible out-of-focus effect in the corners of the picture but if a shorter focal length is used this defect is very pronounced. A  $4\frac{1}{4}$  inch lens gives a sharp, bright picture of  $32 \times 48$  inches at a distance of 12 feet and such a lens in a rack-focussing mount is not difficult or expensive to buy, even in these days.

In addition to the lens, a  $2\frac{1}{2}$  inch diameter double condenser (in mount), a 12 volt, 60 watt auto bulb and a  $2\frac{1}{2}$  inch diameter Mangin or spherical reflector are required.

The auto bulb gives very satisfactory illumination and has several advantages over the normal higher voltage lamps which are made for commercial projectors. First, it has a small filament and approaches a point source of light; this means that the light can be concentrated at the focal point of the condenser which will consequently transmit the maximum

amount of light. Secondly, it radiates less heat and there is therefore no need for a large lamphouse or for elaborate cooling systems. Lastly, replacements are cheap and easily obtainable.

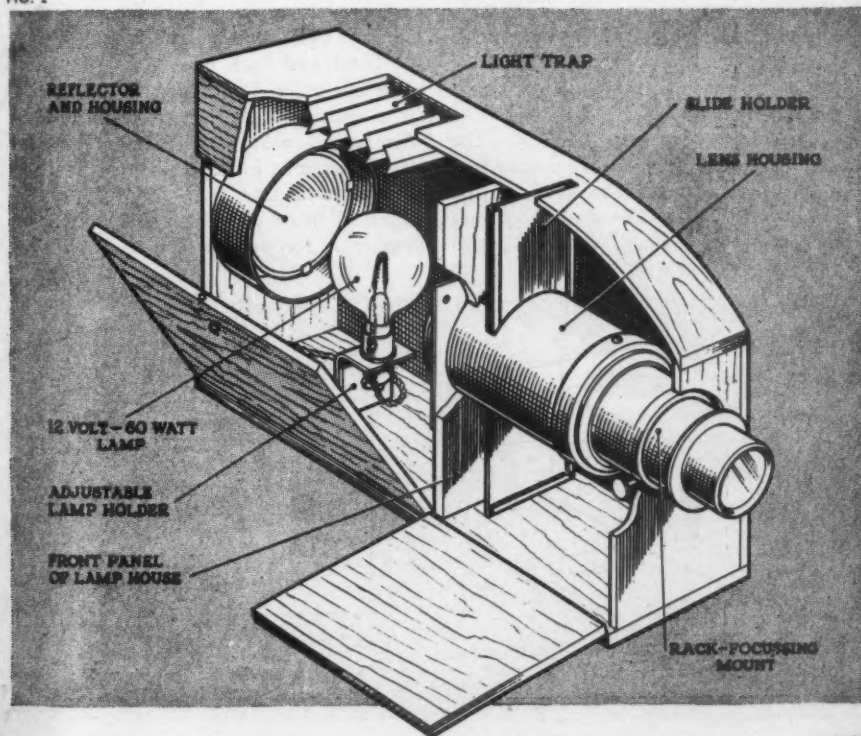
The cut-away view at fig. 2 shows the construction of the projector and it will be seen that the lens mount, slideholder and condenser mount are fitted together as an integral unit which forms the basis of the projector. An empty household tin is used for this purpose while a similar tin is used for the reflector housing. The sides and top of the lamphouse project forward to enclose the lens housing and to improve the appearance of the finished projector. The construction is quite straightforward and the only really important point to watch is the alignment of the optical components. These must be mounted on a common axis or center-line and each component set squarely to it. The lens housing will automatically center the condenser,

and the lampholder support can be adjusted with the lamp in position, but the fitting of the slideholder and the reflector housing must be done as accurately as possible.

Start the construction by taking a  $2\frac{1}{2}$  inch diameter tin, 4 inches long, and cut out the top of the lid to take the flange of the lens rack-focussing mount which should be soldered into position. Also cut out the bottom of the tin so that the condenser mount will slide into the tin as far as the mount will allow. (With most standard condenser mounts this will leave the cap, about  $\frac{1}{2}$  inch deep, projecting.)

The slideholder should next be made to the dimensions given in fig. 3. It is made of 16 s.w.g. sheet brass which should be softened before being bent to shape. The  $1\frac{3}{4}$  inch square cut-out should be cut with a metal saw *after* the sides have been bent. The finished holder should take three slides with the center one centrally

FIG. 2



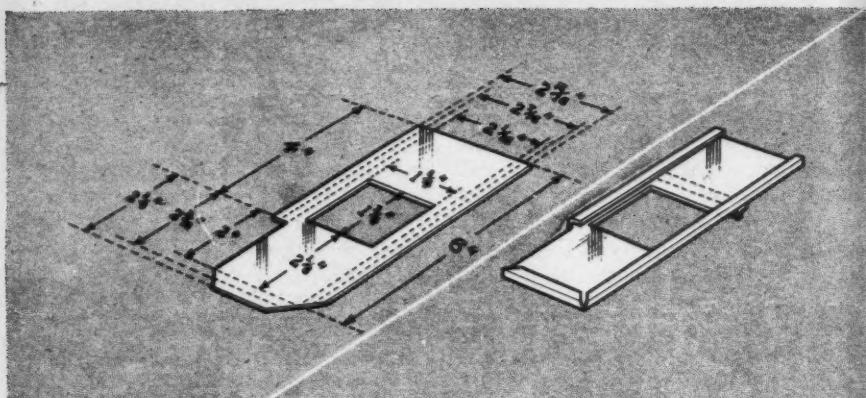


FIG. 3

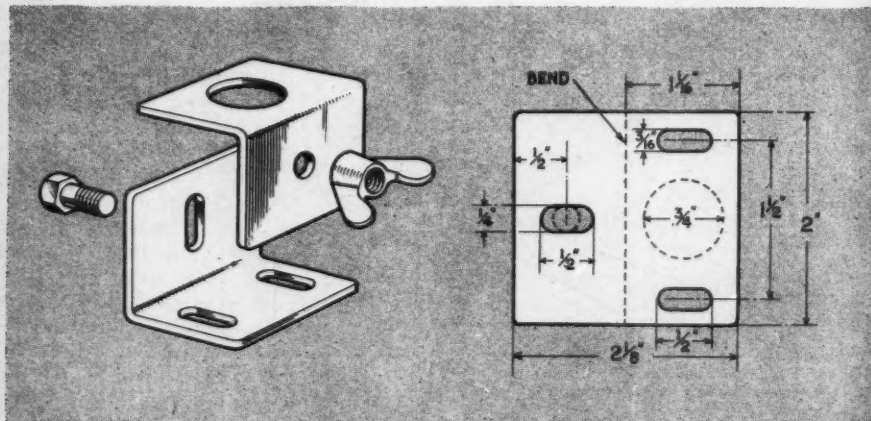
positioned over the cut-out. Two slots must be cut in the lens housing to hold the slideholder and these are cut just in front of the condenser mount so that the slide will be as close to the condenser as possible. An angle strip of brass should be soldered to the back of the slideholder to act as stop and to position the cut-out in the center of the housing. The front lens of the condenser must be fitted with a mask of black paper or metal. It must have a cut-out to correspond with that of the slideholder.

To attach the completed housing to the front panel of the lamphouse, it must first be soldered to a brass plate which can be screwed to the wood. The plate is 3 inches square, of 16 s.w.g. brass, with a  $2\frac{1}{2}$  inch

diameter hole cut in the center of it. Slide the plate over the housing so that it rests on the ridge at the bottom of the tin and solder it in position. It is well to insert the slideholder into position at this stage and check that the plate is parallel to the slideholder *before soldering*.

The wooden parts of the lamphouse can now be cut to the dimensions given in figure 5. Take the base and assemble on it the front and back panels and the complete side marked "B". Side "A" is in three parts which are the last to be assembled. The lamp bracket is made from brass to the dimensions given in fig. 4. It is in two parts so that the lamp can be adjusted sideways as well as vertically. The bracket is screwed on the center-line of

FIG. 4

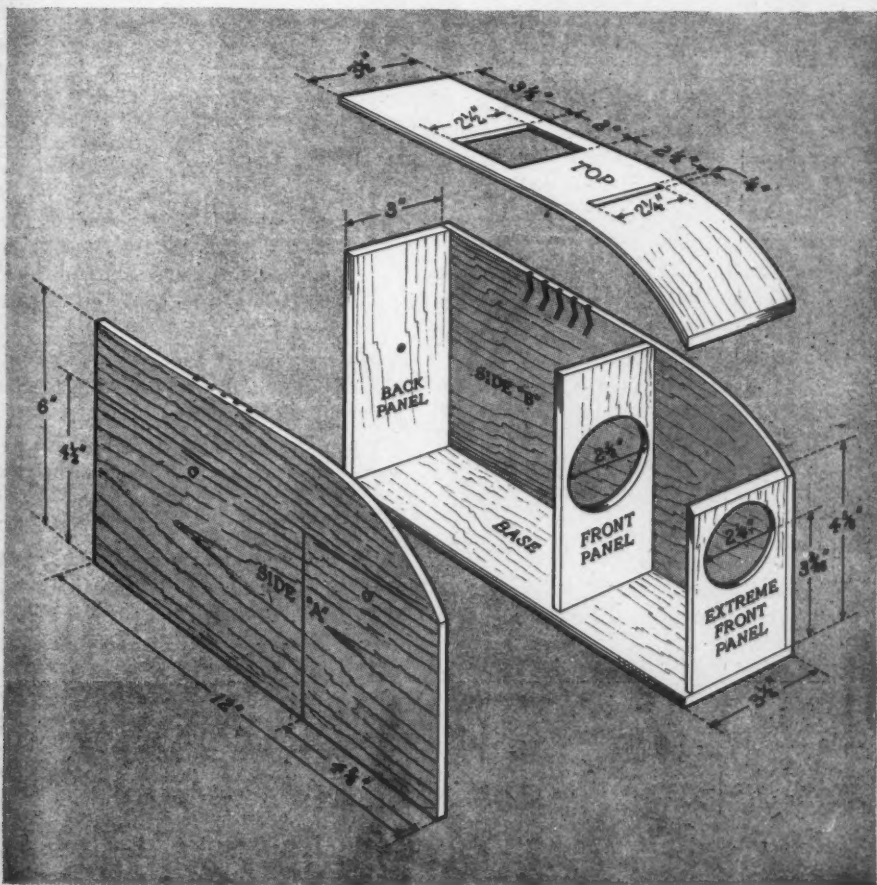


the base so that the lamp filament is  $2\frac{1}{2}$  inches from the rear condenser lens.

A mount for the reflector can be made of two  $\frac{3}{8}$  inch wide strips of 16 s.w.g brass which are curved to the shape of the reflector and joined in the form of a cross to one end of a 3 inch length of 2 B.A. threaded rod. The reflector is held in the mount by the springiness of the brass strips but it is advisable to position it more securely by bending the ends of the strips over the front of the reflector. For the reflector housing a tin must be chosen which is as close a fit as possible over the reflector mounting. If the only available tin is too large in diameter, solder brass

angle pieces to the reflector mounting so as to locate the reflector in the center of the housing. The inside depth of the tin should be 3 inches. It is screwed to the back panel as shown and a  $\frac{3}{16}$  inch diameter hole drilled right through the back panel in the center of the tin. This hole must be on the optical center-line. On the outside of the back panel, over the hole, is screwed a small brass plate containing a 2 B.A. nut soldered to it. The reflector can then be inserted into its housing and the rod screwed through the back panel. After the final position of the reflector has been fixed, the surplus length of rod outside the lamphouse can be cut off but this is not to be done until later.

FIG. 5



THE lens housing without the lens and mount can now be inserted through the hole in the front panel and the plate screwed to the panel. Insert the slideholder to check that it is vertical. Then attach the lid of the tin containing the lens mount and either screw or solder it in position. If the lid is a tight fit, it is sufficient to drill a small hole through the side of the lid and insert a self-tapping screw. Fit the extreme front panel to the base. With the slideholder in place, the top of the lamphouse can be fitted. With this, is fitted the light trap, which consists of five L-shaped brass strips. Each strip is bent from 20 s.w.g. brass,  $1\frac{1}{2} \times 3\frac{1}{8}$  inch and is held in position in corresponding slots  $1/16$  inches deep in the sides of the lamphouse. The strips should be painted matt black and mounted with heat-resisting cement. The upper part of side "A" is next attached to finally secure the light trap, and the inside of the lamphouse painted black. The two remaining parts of side "A" are fitted as doors hinged to the base. A single ball catch is fitted to the top of each, and a small knob or leather tag screwed to the outside. A strip of black velvet ribbon should be glued around the edges of the rear door to make the lamphouse lightproof.

When the construction is complete, the optical system can be adjusted for maximum brilliance in the following manner:

- (a) Switch on, insert a slide and focus it sharply on the screen.



"Come a little closer please."

- (b) Move the reflector as far back as it will go, remove the slide and see if the screen is uniformly lit. If not, move the lamp from side to side or up and down until it is.
- (c) Place an ordinary magnifying glass (about 3 inch focus) in front of the projector lens, insert a piece of paper between the lamp and the reflector to cut off the reflected light and move the magnifying glass along the optical axis until the lamp filament is focussed sharply on the screen.
- (d) Remove the paper from in front of the reflector and move the reflector forward until a secondary filament image appears sharp on the screen. The secondary image must be slightly to one side of the original image. Where the lamp contains a double filament, the two images should be staggered, i.e., original, secondary, original, secondary, across the screen. When the correct position for the reflector has been found, a lock nut can be threaded on to the screwed rod, tightened, and the surplus rod cut off.

Paint the outside of the completed projector black and fit four rubber feet to the underside of the base.

When the projector is in use, the forward door is opened and remains open in order to focus the lens and remove the slides.

Use a 12-volt battery or a mains transformer for the lamp, whichever is available or convenient.

It will be noted that the slideholder takes three slides at a time. When the lower one is removed, the others drop of their own accord, so that the previous top one now becomes the center one. While this one is being viewed, a fresh slide can be inserted into the top position. When the slides do drop, it is well, for your audience's sake, to mask the movement with your hand.



An unusually effective fine-grain developer for films and plates. Package to make 1 qt., \$.50; 1 gal., \$1; 5 gal., \$3.20. Also available: Kodak Microdol Replenisher.



A universal liquid developer for both negatives and prints—films, plates, lantern slides, paper. 8 oz. concentrated solution, \$.33; 16 oz., \$.50; 1 gal., \$3; 5 gal. \$10.

## ...those new Kodak developers

DEVELOPERS and other processing preparations recently announced by Kodak not only contribute more to negative and print quality than older materials, but set new standards in simplicity, convenience, and economy. You can get these new chemicals at your dealer's. And you can look for other exciting chemical news from Kodak, since an entire division of photography's greatest laboratories is constantly at work improving the materials and technics of photographic processing. Depend on it, from now on you'll find it more satisfying than ever to make it "Kodak for chemicals."



An improved developer that yields superior prints on warm-tone papers such as Vitava Opal and Vitava Projection. Package to make ½ gal., \$.30; 1 gal., \$.45; 5 gal., \$1.75.

**Kodak**

# BULLETINS

OF KODAK PLANS AND PRODUCTS

## See your Kodak dealer

KODAK products are sold through Kodak dealers, any of whom will be glad to complete the descriptions of Kodak products which are mentioned in these two pages. Usually, too, they will give you opportunity for firsthand inspection of the advertised items.

And in matters of general photographic information your Kodak dealer will be found to be well and soundly informed.

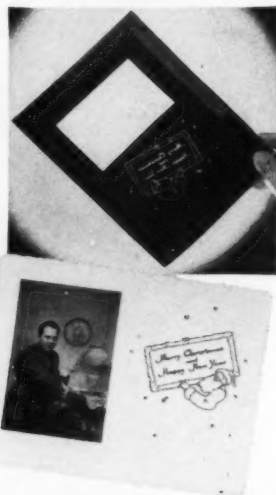
**Don't Look Now**—but Christmas is just around the corner. And, if you haven't got your photographic Christmas greeting cards under way, there's no time to be lost. Remember how rushed you were last year?

Your Kodak dealer is all set to help. This year he has some new greeting card mask designs for your use in conjunction with your own negatives. The area of the picture space in all of the designs, vertical or horizontal, is 2 x 3 inches. With your negative properly fixed in place on the

mask you can proceed to contact-print as many greetings as you wish. The masks are priced at 75 cents each. Ask your Kodak dealer to show you samples of the "17" series of Kodak Christmas Greeting Card Masks.

An idea which many have found attractive and useful is embodied in the Kodak Christmas Greeting Folder. This is a French-fold of heavy, deckle-edge stock, with a 2 x 3-inch opening die-cut on the third "page" of the folder. All you need do, obviously, is mount one of your own pictures back of the opening. The cover bears the word "Greetings" in a handsome, holiday-color design. There are folders for horizontal and for vertical prints; the price, including matching envelope, is 10 cents per folder.

While the various Minicolor and Kodacolor folders, cases, easels, frames, and easellets are not designed primarily for Christ-



To speed your Christmas greetings on their way. At upper left, the Kodak Christmas Greeting Folder. Right, above, one of the Christmas Greeting Masks ready for your use. Two typical cards, made with Christmas Greeting Masks, are shown, left and directly above.

mas use, their holiday utility is apparent.

Should your plans call for a completely different type of photographic card, it might be wise to consult your Kodak dealer as to procedures and materials available for its shipshape production.

**X-rays by the Million**—In the next five years public health authorities intend to x-ray the lungs of the entire U. S. population. By uncovering the many cases of tuberculosis which have thus far escaped detection, curative measures can be begun which, in turn, will greatly reduce the farther spread of the disease.

Obviously, the job of x-raying 130,000,000 pairs of lungs calls for special equipment. The plan is based on photofluorographs—or photographs of the dim image cast by x-rays on a fluorescent screen. The photographs are made on relatively miniature films, in the interest of speed and economy. A single x-ray unit, well staffed and equipped, can make 1,000 such photographs a day.

To meet photofluorography's need for extreme speed plus precision, a very special lens is required. The Kodak Fluro Ektar,  $f/1.5$ , 111 mm., is the product of three years of "mathematics" by Kodak lens designers; it embodies Kodak's rare-element glass and, of course, it has low-reflection coatings.

While the idea of an  $f/1.5$  lens for your  $2\frac{1}{4} \times 3\frac{1}{4}$  camera may appeal to you, don't let this new Kodak Fluro Ektar give you notions. It is expressly and exclusively for clinical work. Like every other Kodak lens, it is designed and made by men working toward a specific goal. In this case, it's your health.

**Fixer**—Among the new photographic chemicals, Kodak Rapid Liquid Fixer with Hardener deserves attention for what it is and what it does.

This new time-saving, ready-to-use product is a concentrated solution. Add water—3 to 1—and the required amount of hardener, and you're all set. The


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Official U. S. Navy Photo

## *Stage Set for* VICTORY

**D**ESPITE the immensity, the urgency of the story it was their business to record, the Navy's photographers sometimes indulged in a little artistic experimentation or improvisation.

From one such variation from routine came this magnificent shot. Its materials are familiar . . . the inboard facade of an aircraft carrier's "island," with the personnel casually disposed, some busy and some taking a breather.

But the picture owes its special dramatic or theatrical quality to the fact that it was made with infrared film. With the characteristic selectivity of infrared, the scene is presented almost as a poster; it is a composition in bold yet flat masses, with the men spotlighted into strong relief. The camera used was the Kodak Medalist.

Kodak Infrared Film is primarily a special-purpose film. Yet its possibilities, in terms of striking pictorial or scenic subjects, are greater than many photographers realize. Kodak Infrared Film is available in miniature and most standard roll-film sizes, as well as in sheet film.

hardener, by the way, is in a bottle which is packaged with the larger solution bottle.

This new product, with its hardener included, offers superior utility and effectiveness at a price below the combined cost of Kodak Rapid Fixer (which it replaces) and the separately purchased Liquid Hardener.

Kodak Rapid Liquid Fixer is really fast, and retains its speed until well along toward exhaustion—or the fixing of 50 8 x 10 sheet films per gallon. The hardening action is even more persistent.

Kodak Rapid Liquid Fixer with Hardener is provided in bottles to make 1 gallon of solution, and the price is \$1.

**Kodak Anti-Foam**—Another darkroom facility is this new preparation which serves effectively to prevent or minimize the formation of foam in actively agitated photographic solutions.

The presence of a very small quantity of Kodak Anti-Foam—about two drops per gallon of solution—has no effect whatever on the photographic properties of the solution.

Because foam sometimes attaches itself, in the form of air bells or bubbles, to the surface of

film or paper during processing, spots or stains may result. Kodak Anti-Foam is designed specifically to overcome this darkroom hazard. It is supplied in 1-oz. bottles, priced at 35 cents.

**Kodak**



*Yesterday* the color photographer was a professional with costly and complicated equipment.

*Today* he's *you*—anyone who owns or has access to a camera. Beginner or advanced amateur, home movie maker, member of a family with a folding Kodak, youngster with a Brownie... no matter. You can now handle color photography with practically the ease and certainty of black and white. Kodak's five ways to color... Kodachrome "stills" and movies, Kodak Minicolor Prints, Kodachrome Prints, Kodacolor snapshots... have made it possible for everyone to enjoy the most satisfying experience in photography... full color at its magnificent best... Eastman Kodak Company, Rochester 4, N. Y.

**Kodak**

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A DRAMATIC INSPIRATION—EDWARD KAMINSKI

## THOMAS Y. YEE

A ONE MAN SHOW OF HIS PHOTOGRAPHS

**N**OT far from the Art Center School in Los Angeles, there is located a new photographic and advertising art cooperative—Studio 5. Its youthful personnel offers a service in the field of advertising art and photography that is making a successful break with the traditional.

Marion Simmons takes care of directing the advertising design, and Thomas Y. Yee is in charge of black and white and color photography. We think readers

might like to meet Mr. Yee and see a cross section of his work.

Tom Yee looks very much like your conception of a clean cut dark haired Chinese boy, short of stature, wiry, a penetrating look, and a quick smile with a flash of beautiful teeth. There is nothing in his outward appearance that shows that at heart he is . . . "lens-happy." He can be deadly serious when talking over some of his photographic problems yet give out with a hearty laugh over



**YOU KNOW THE STORY** behind this one—a long, long wait that resulted in a poignant human interest shot. Tom Yee tucked his 3¼x4¼ Speed Graphic under his elbow and looked the other way—determined the proper moment by watching the reflection in a window at Los Angeles Union Station.

some of his experiments that didn't jell.

He is a very intense person . . . in his passion for discovery; in his quest toward a better expression of all pictorial material.

Since acquiring an Eastman box camera in Hong Kong back in 1938, Yee has been successively, hobbyist, delivery boy, photo finisher, technician, and finally commercial photographer. As such, he worked on every kind of job from studio package shots to industrial photo stories.

About three years ago, he came under the influence of the professionals at the Art Center School. Here he came to realize the importance of planning pictures as well as maintaining a high standard of technique. Spending all spare time on free lance jobs and further

experimental work in addition to regular assignments, he began to discover the meaning of light, the relation of objects in space, the interaction of the physical and psychological, and the need of discovering what the artist has to say. Trying to satisfy this need freed Tom Yee from many traditional photographic practices and served to lift the compositional and imaginative quality of his work. With this approach he helped organize Studio 5 about a year ago. Here, artist and photographer work independently but often find themselves with many mutual problems to discuss. It serves as a stimulus for the photographer to expand the use of his medium by being constantly aware of color and composition.



**CRYSTALIZED DANCER**

**HIGH CONTRAST LIGHTING**—triple exposure on one negative—solarized.

"We've found by working together that many traditional battles between the two mediums have been eliminated," says Yee. "The selection of a medium for any job always solves itself, depending on the immediate problem of the client. Here's where work done on the side 'pays off' but doubly! We try to give vent to personal ideas and new thoughts uninhibited by anyone or anything whenever we have the opportunity. This is done out of curiosity and interest, and keeps us on the ball in our advertising approach.

"Through experience I have found that clients return again and again for a combined effort of creative picture-planning and clean technique in interpreting their assignments. So far the process of discovering which field of advertising my abilities best serve has brought me mostly fashion and some industrial accounts."

Here is a hint, then, that experimental photography can have a very practical use beyond that of personal pleasure in seeing an idea come to life. In Studio 5, they call it a basis for advertising design.

**VOLCANIC BALLERINA.** Inspired by a bit of rock formation, a Russian ballet dancer and a 35 mile an hour wind whipping across Malibu Beach. Exposure on Isopan film was 1/50 of a second through a G filter on the Graflex.





# RICHFIELD OIL REFINERY

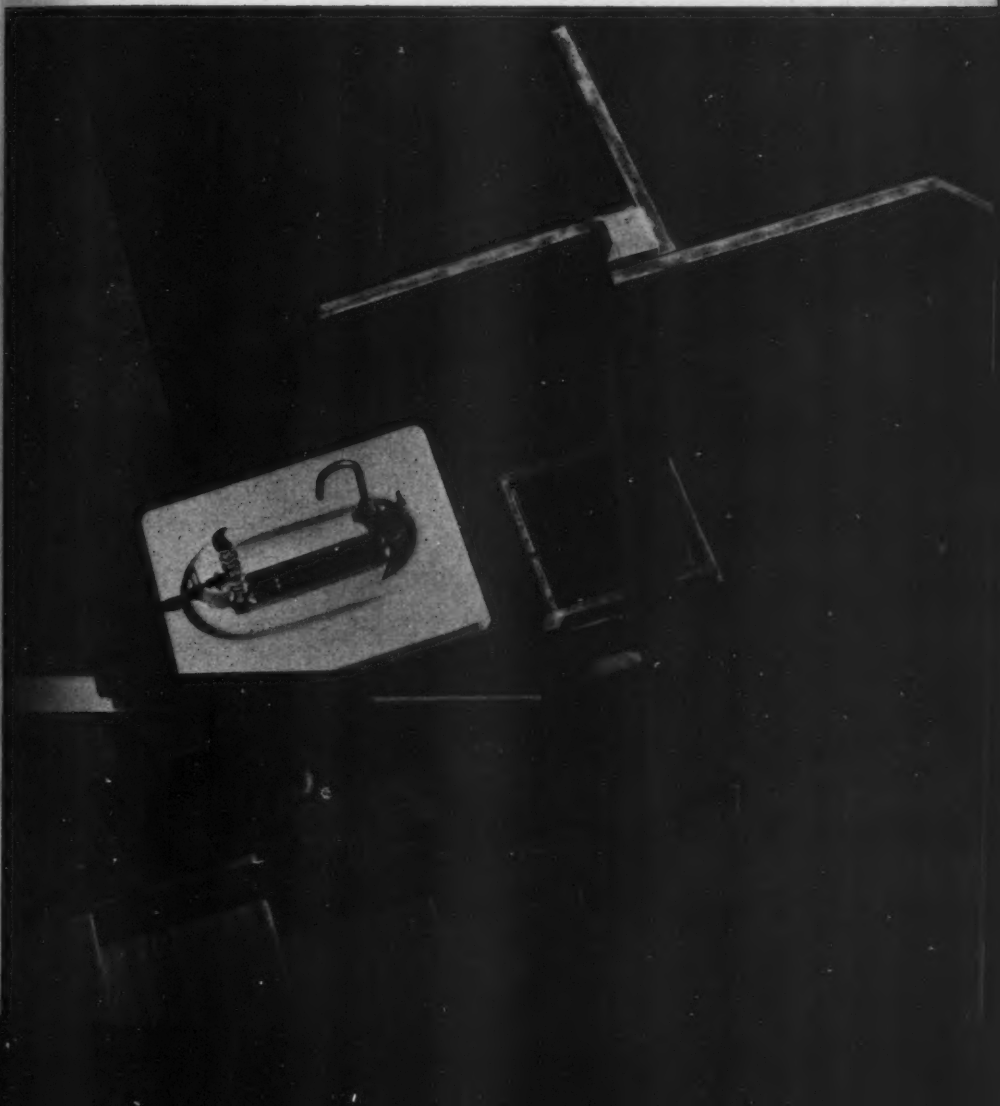
**YEE WHIMSEY.** The locale for the photograph below was a deserted movie caravan complete with everything but the skeletons of by-gone pioneers. The enthusiasm of vivacious Marion Simmons, model, and advertising artist at Studio 5, contrasted deeply with the forgotten dead aspect of the past. Miss Simmons really isn't twins—that second figure taking the hurdle was achieved via the paste-up method.





**SOLARIZED PORTRAIT.** The unusual quality in this solarization is due to the very contrasty lighting used to control the placement of the positive and negative areas.

**RESTING POINT.** "A purely compositional shot of very ordinary subject material, but just the right amount of sun and a high camera angle makes this one of my favorites."





#### HORTENSPHEROID IN CLOSE UP

**ON ASSIGNMENT** at the Richfield Oil Refineries at San Pedro, California, Yee was attracted by the metallic textures brought out by a late afternoon sun. The print was from the full 4x5 Isopan negative made in a Speed Graphic through a G filter.





LEY POWERS



Here's an ingenious idea for clever and patient fingers. For the Vogue touch, insert a Kodachrome (duplicates are 25c) where the picture is, and use a piece of cellophane as a cover.

JOHN S. ROWAN

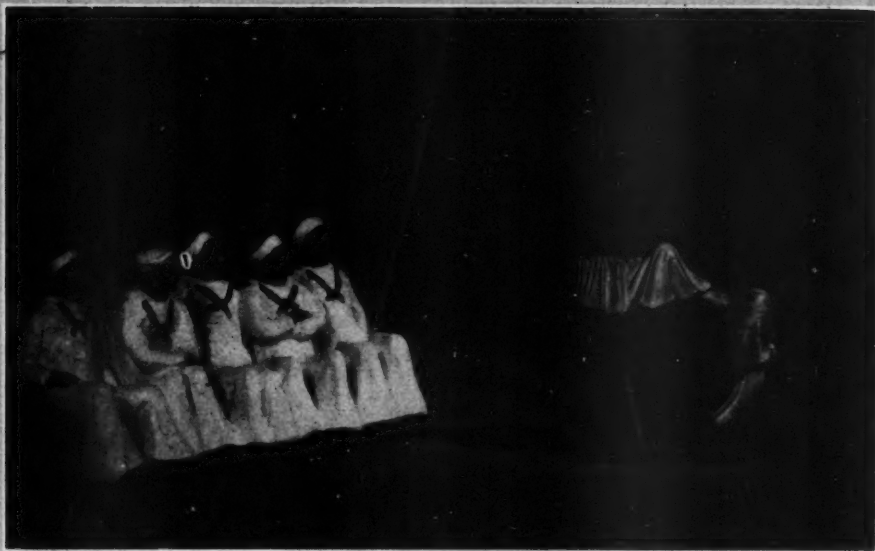


Bright folks get the idea right away, and for them, just a suggestion of cheer carries the whole idea.



HELEN DAHLGREN

A fine salon print (now that's easy) attached to a blank greeting card is both distinctive and individual. This type of Christmas greeting proves thoroughly satisfying to your photographic friends.

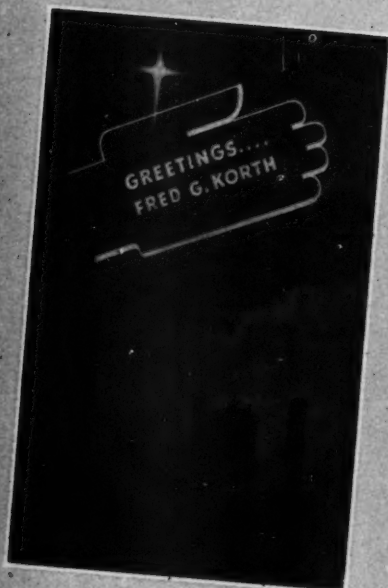


JERRY KRIMKE

A variation of the table top idea. Try kidding yourself—it's the surest way to make a personal and popular card. Use a table top to take off a hobby of yours.

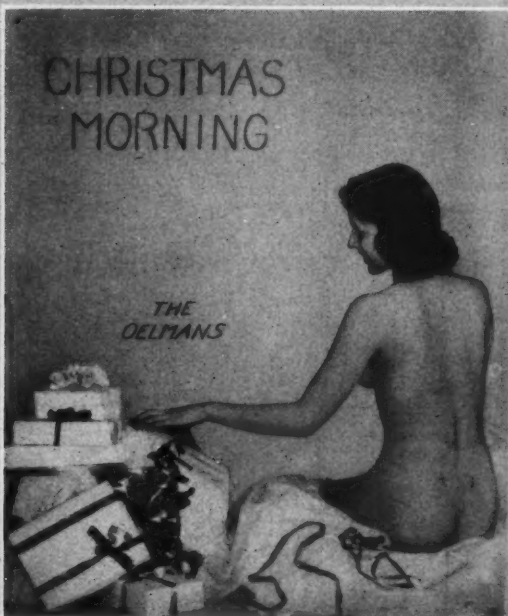
La vie Parisienne and Yuletide cheer got a little mixed up here, but the Oelmans report the subject matter hasn't lost in popularity.

P. H. OELMAN



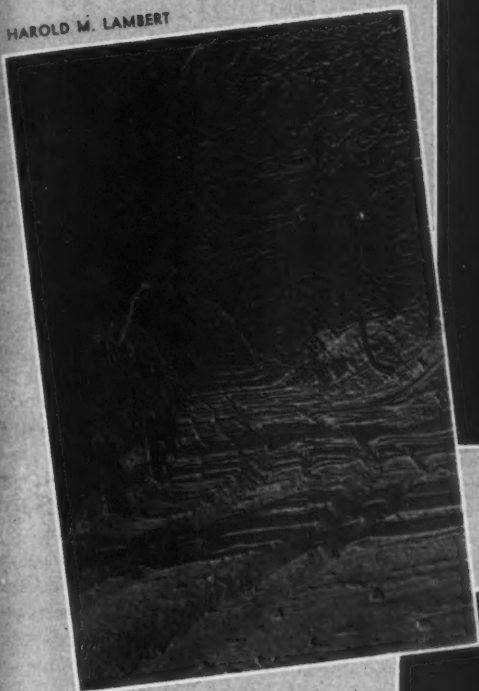
FRED G. KORTH

Often people in business like to "tie-up" a Christmas card thus giving some suggestion of the work they do. Here, a top-notch photographic illustrator uses a fine silhouette for this purpose.



It's nice to remember that to your friends you are "THE" photographer. Startle them with some sprightly piece of magical technique as in this bas relief of a snow scene.

HAROLD M. LAMBERT



FRANK FENNER

A bit of religious statuary, perhaps something very fine photographed at the local museum, is ideal for reflecting the Yuletide spirit.

ADOLF FASSBENDER

Adolf Fassbender used this winter scene made in New York City's Central Park as his Christmas card last year. He calls it "Grace of Winter" and it's one of those things anyone can make who walks leisurely enough to "see" pictures. The point of interest given to this scene by the tree in the foreground adds depth and gives an overall dramatic note to the city beyond. When you make a landscape try to use natural objects for a frame, or concentrate on some point of interest. This doesn't necessarily mean the Town Hall, but can be just a scarp of an old tree, as in this salon print.



LEO S. MOORE tells of his own

# FOOTNOTE ON HISTORY

PHOTOGRAPHS FROM THE SIGNAL CORPS BY THE AUTHOR

WHO made the hemlock that Socrates drank? What manner of man baked the bread for the Last Supper, and on what Assyrian hillside grew the wheat? Around every historical event there are hung, like ornaments on a Christmas tree, a thousand-and-one small events and small persons about which we ordinary folk are intensely curious. To satisfy this curiosity, which increases proportionately to the lapse of time, scholars exhume these facts, presenting them in fat volumes for our entertainment.

Rarely does one recognize history in the making—an event that seems momentous today may fade like last year's style in hats but an apparent triviality may grow with the years into legend and be remembered longer than the event from which it drew its original significance. Molly Pitcher carried a jug of water to a sweating artilleryman; we have forgotten the name of the battle but we remember the jug of water.

We know that school boys in the classrooms of the future will be asked to learn the dates of the surrender of the Germans and the Japanese; they will be required to know the historic spots where these world-shaking events took place and the names of the heroes who led the armies. But the little men hanging around on the fringes of the greatest drama of the ages, what about them? What about the men who made it possible for us, and for those in ages to come, to see the faces of the men who signed the surrender documents, to see them as they signed, to hear their voices, to

note their every gesture and mannerism? These men, too, have a part in history.

The story of one such man—a historian on the spot, recording for us the events as they happened—is told by Lt. Leo Moore, photographer on General Eisenhower's staff:

By LT. LEO MOORE.

After a professional career as a photographer and a year as a Sergeant in the Signal Corps, I was attached to General Eisenhower's staff as his photographer, in June, '43, just before D-Day.

Under this command you can well imagine the many important and interesting stories that we covered exclusively. Our photographs, like all those made by the Signal Corps, were sent to the Combine Photo-pool and used by all news and magazine agencies. Signal Corps photographers have done a tremendous job and many of them feel irked at the fact that their pix were time and time again in periodicals and newspapers throughout the world with the Signal Corps credit line dropped and in many cases agencies credit lines used instead. A glaring example of this took a personal turn when in the May 21 issue of *Life Magazine*, Berlin pictures which I had taken were credited, not to an agency, which was customary, but to an individual.

The climax of many interesting assignments was the signing of the unconditional surrender at Reims, France, and the later ratification in Berlin, Germany. From indications all up and down the front, we knew the end of the war was close. On May 4 we received our first tip-off, orders not to be out of touch with the office day or night. The next morning the assign-



**WAR ROOM** of SHAEF at Rheims provided the locale for many candid shots of Allied officers during the hours of waiting. Major General K. W. D. Strong gets a point across to Major General Ivan Susloparoff through the Russian interpreter, center, Lt. Ivan Cherniaeff.

#### **ANNOUNCEMENT**

of the German surrender was a "must shot", of course, which shows General Eisenhower and Air Marshall Sir Arthur Tedder manning the mikes with evident satisfaction.



ment was revealed. The rest of the camera crew that were to cover this important event arrived at our headquarters, the now famous red school house in Reims. The extra coverage consisted of one stillman from *Life*, a British still-pool man, two silent movie crews (one French, the other British) and an Army Sound Movie Unit from Special Coverage.

Arrangements were made that the signing would take place in General Eisenhower's war room. The movie crews set up their lights and two permanently stationed cameras (two hand held cameras were also used). The size and shape of the room made the shooting of movies difficult and the map covered walls with their cellulose coverings reflecting hot spots into the lens from almost every angle also gave us still men more to worry about. Morse of *Life* used a Rolleiflex, the rest of us used Speed Graphics; all used flash.

Now came a period of waiting. You can imagine the tenseness and excitement. Many were the dry runs, and the checking of lenses, flash attachments and shut-

ters. Like most of the others, I laid out a number of shots so that when the shooting started we knew fairly well what we were going to do next. One of these shots called for a ladder which, we dug out and set in a location that enabled me to get an over-all view.

Word came to us in the war room that General Admiral Hans Georg von Friedeburg, Commander-in-Chief of the German Navy, and Colonel Fritz Poleck, of the Ober Kommando Wehrmacht were to arrive at the air strip at ten a. m. I sent T/Sgt. Jack Howell (Movie-man) and Sgt. Messerlin (Still) to cover their arrival while the rest of us waited to cover their entrance at SHAEF.

At five forty-five Lt.-Gen. Smith and Major-Gen. Strong entered the war room and gave us the news that Admiral Friedeburg did not have authorization to sign the surrender terms, but that a message had been sent to Admiral Doenitz and a return message could be expected in a few hours. While Lt.-Gen. Smith and Major-Gen. Strong were giving this bit of infor-

**BOMB DAMAGE** in Berlin is surveyed by Air Marshall Sir Arthur Tedder, Deputy Supreme Commander, and Admiral Sir Harold M. Burroughs, Commander in Chief of the Allied Navies, accompanied by a group of Russians.





**WILLIAM KEITEL** (above), Field Marshall of the German Army, steadies himself with Prussian hauteur as he signs the surrender. (Below) General P. F. Stumpf (Air) and Gen. Admiral Hans Georg Friedeburg (Navy) are flashed by Moore after the signing.





#### AREN'T WE ALL?

This Russian photographer goes down in history like many of his colleagues, focusing on a button, but appearing in the same picture with Air Marshall Tedder as he signs the surrender terms at Russian Headquarters.

mation to the gathered officers, we (stillmen) made some of our best informal and candid shots. The message to Admiral Doenitz was sent by code to 21 Army Headquarters and as the Germans hadn't brought a code with them (the weather was still bad) it had to be carried by road from there. This meant a long delay; most of us waited up all night because with a break in the weather it could be flown to us in a matter of hours. The Germans were taken to a billet where they spent the night. One of Admiral Friedeburg's requests that was of interest to us was that after breakfast he asked for some American picture magazines. The weather did break; instead of a message General Jodl, Commander-in-Chief of the

Army, arrived, which meant more conferences and after he had agreed, more credentials were needed before General Smith would OK his power to sign. So another message was dispatched and the wait was on again. At ten-thirty p. m. we were told to go to our billets and they would call when and if the break came. As my room was some distance from the phone and I wasn't sure anyone would answer it I decided to sleep in General Eisenhower's office on the divan. I proceeded to take my shoes and tunic off and lay down, but something kept saying, "Get out of here." Not being able to sleep I arose and found an MP who let me in the office where I could get a cot; this all took about five

(Continued on page 110)

GRAFLEX-made by Will Connell for Sunkist



Will Connell advises:  
"Plan Pictures *Slowly*—  
Shoot Them *Fast!*"



**F**ROM Will Connell's studio come wonderfully varied photographs. You'll find amusing pictures done with a sure humor... you'll see friendly magazine illustrations... or powerful imagery in industrial scenes. *Versatile* is the right word for Will Connell.

Versatile and *lively*, too. For, in any Connell photograph, you sense that he snapped the shutter at the precise instant that caught his subject in its most appealing (or dramatic) mood.

Will Connell tells you how he does it: "You must have a clear vision of what you want to say, and to whom, about the thing or place or person or *idea* you're going to photograph.

"But once it's clear in your mind what you want to say, *then work fast to record it!* Take

all the time you want to clarify your thought, but "*shoot fast!*" You'll get spontaneity... and your observers get the impact of being there personally.

"This need of fast work on the recording of your idea or opinion puts great emphasis on equipment that can move fast and furiously with you—and, also, upon your ability, through constant practice, to handle this equipment with complete automatism."

His equipment includes GRAFLEX and Speed-GRAPHIC cameras. He likes his Speed-GRAPHICs "especially for kid and animal work."

**GRAFLEX, Inc. Rochester 8, N. Y.**  
formerly FOLMER GRAFLEX CORPORATION

# PHOTO DATA

CLIP SHEET FOR PERMANENT REFERENCE

FILTER FACTORS FOR KODAK FILMS AND PLATES

Filter	Color of Filter	No.	Non-Color-Sens.		Orthochromatic		Pan B		Pan C		Filter
			Sun't	Tung.	Sun't	Tung.	Sun't	Tung.	Sun't	Tung.	
Aero 1 Kodak Color Aero 2	Light Yellow	3	4	3	2	1.5	1.5	...	1.5	...	Aero 1
	Yellow	4	8	5	2	1.5	1.5	1.5	1.5	1.5	Kodak Color
	Yellow	5	18	14	2.5	2	2	...	2	...	Aero 2
K1 K1½ K2 K3 CK-3	Light Yellow	6	4	3	2	1.5	1.5	1.5	1.5	1.5	K1
	Light Yellow	7	8	5	2	1.5	1.5	1.5	1.5	1.5	K1½
	Yellow	8	12	9	2.5	2	2	1.5	2	1.5	K2
	Yellow	9	20	15	2.5	2	2	1.5	2	1.5	K3
	Deep Yellow	..	...	...	...	...	2	1.5	2	1.5	CK-3
X1 Minus Blue X2 G E L	Light Green	11	...	...	...	...	4	3	5	4	X1
	Yellow	12	...	...	3	2.5	2	1.5	2	1.5	Minus Blue
	Green	13	...	...	...	...	...	...	...	5	X2
	Deep Yellow	15	...	...	5	3	3	2	2.5	2	G
	Red	23	...	...	...	...	5	3.5	3.5	2	E
	Blue	50	...	...	...	...	24	40	24	40	L
A B C5	Red	25	...	...	...	...	7	4	4	2	A
	Green	58	...	...	8	4.5	6	6	7	6	B
	Blue	47	2.5	2.5	3	3.5	5	10	5	10	C5
F N C4	Deep Red	29	...	...	...	...	15	8	8	4	F
	Green	61	...	...	...	...	7	7	9	8	N
	Blue	49	6	6	9	12	12	24	12	24	C4
	Gray	..	...	...	2.5	2.5	2	2	2	2	Kodak and Eastman Pola-Screens

# PHOTO DATA

CLIP SHEET FOR PERMANENT REFERENCE

MINICAM  
PHOTOGRAPHY

## CLASSIFICATION OF KODAK SENSITIVE MATERIALS For Assignment of Filter Factors

### Non-Color-Sensitized

**Films:** Commercial  
Commercial Matte  
Positive  
High Contrast Positive

**Plates:** Kodak 40 Kodak Process  
Kodak 33 Kodak Lantern Slides (Medium, Contrast, Contrast Anti-Abrasion)

### Orthochromatic

**Films:** Super Speed Ortho Portrait  
Contrast Process Ortho  
Commercial Ortho

**Verichrome**  
Super Ortho-Press  
Ortho-X

**Plates:** Polychrome  
Commercial  
Kodak 50  
Wratten Metallographic  
Super Ortho-Press  
Kodakline

### Pan B

**Films:** Super-XX Sheet Film  
Super-XX 35-mm. and Bantam  
Plus-X Roll, Pack, 35-mm., and Bantam  
Panatomic-X Sheet Film, 35-mm., and Bantam  
Portrait Pan  
Micro-File  
Contrast Process Pan  
Super Panchro-Press, Type B  
Super Panchro-Press, Sports Type  
Wratten "M"  
Wratten Pan  
Kodak Panatomic-X  
Kodak Tri-X Pan, Type B  
Kodak Tri-X Pan, Type B, Matte

### Pan C

**Films:** Super-XX Roll and Pack  
Tri-X Pan  
Direct Positive Pan

Cine-Kodak 8 Pan  
Cine-Kodak 8 Super-X  
Cine-Kodak Super-X  
Cine-Kodak Super-XX

**Plates:** Kodak Super Panchro-Press

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## Mistaken Belief No. 19

"Using a magnetic tripper for a camera with built-in 'synch' is like wearing a night-gown AND pajamas."

### That is WRONG and here is why —

Certainly, she doesn't need pajamas when wearing a nightgown—but with flash, it's different! News photographers say—"Even if your camera has built-in 'synch'—you still need a magnetic tripper for continued flash shooting when built-in 'synch' fails.

Many of these newsmen prefer the *Abbey MAGNETIC Tripper* even though mechanical 'synch'—outside or built-in—has been available for years. Ask your dealer about the complete *Abbey flashgun*—with the *Abbey MAGNETIC Tripper*.



### ABBEY Flashgun with MAGNETIC TRIPPER

Write for Descriptive Literature.

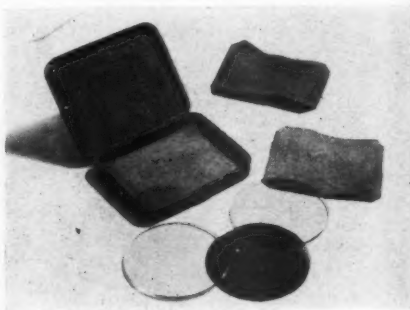
U. S. Distributor  
**GEM PHOTO SUPPLY CO., New York**  
Canadian Representatives  
**W. E. BOOTH COMPANY, LIMITED**  
Toronto, Montreal, Canada

## GADGETS, KINKS AND SHORT CUTS

We pay from \$2 to \$7.50 for any Gadget, Kink, or Short Cut published in this column. Ideas on movies or stills are acceptable.

### Filter Case

THE LITTLE red tin box with hinged lid, in which a popular brand of cold tablets are



packed, makes a sturdy container for un-mounted filters.

With soft velvet, suede cloth, or as in my case soft suede leather, scissors and a few drops of glue, line the bottom and sides completely and the top of the lid only. If you desire a more finished appearance, you can etch off the printed matter.

I carry two 39mm. glass filters, also one of celluloid, separating each with a square of suede leather. You can always find room for this handy sized case even a watch pocket will do, so take it along, always.—*Vern De Mars.*

#### Accidental Fogging

IF ALL THE electric switches in your dark-room are grouped together, and there are chances of your accidentally switching on the white light, it is worth while to take the following simple precaution: Remove the switch that operates the white light and refix it upside down, so that in order to switch on the light you will have to push the switch button up, and not downwards as in the case of the remaining switches. You will thereby prevent accidental fogging of sensitive materials.—*H. A. Kharas*,—from "The Amateur Photographer."

#### Sunshade

IF YOU'VE been using a 10 cent size tooth powder do you know that you've been throwing away a lens shade with every discarded box? These containers can be made to fit most any size lens, by cutting the carton at the point



where the circumference will fit your particular lens. A coat of flat black paint completes the job.—*Sgt. Robert E. Rice.*

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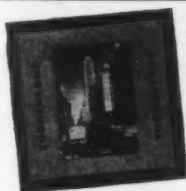
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Any 35mm ROLL — 36 exposure developed and printed to size 3 1/4 x 4 1/2 \$1.25. 18

EXPOSURE ROLL — 75c. No. 127 SPLIT

CANDID ROLL — 16 exposure developed and printed to 3 1/4 x 4 1/2. Plus 5c postage

Films finegrain developed, enlarged to give contact quality. Prompt Service.

Send roll and money today. REPRINTS 4c

EACH. VAPORATED—10c Addl. Per Roll.

## BETTER PICTURES

2523 Lawrence Avenue Dept. M Chicago 25, Ill.

## ENLARGING IS THRILLING

(Continued from page 61)

### DEVELOPING

Then developing!

After printing your paper as long as your test indicates, pick it up with the "DEV" tongs, pinching it at one corner, emulsion side up, and slide it quickly and smoothly into your developer — making sure that it is instantly covered *all over* by the solution and approximately at the same time. (This to prevent uneven development.) Then rock the tray gently — and leave the print there for 1 to 1 1/2 minutes, depending upon the paper maker's instructions.

At the end of that moment, you'll have your first big, joyous spinal chill. *There* will be your little picture as big as life — and in just the right tonal scale, nine times out of ten.

Sometimes, you'll decide to yank the print from the developer before the full time is up, and maybe you sometimes should, but you will have lost something by shortening the developing process. A correctly exposed print should remain in the developer for the full time indicated. Less development means an unfinished print with loss of quality and strong rich tones.

At the end of development, remove the print from the developer with the tongs, let it drip in the developer tray for a second or two, then pass it to the

### STOP BATH

After development, whisk your print into the stop bath with the same motion you used in dunking it into the developer. Don't get any stop solution on the developer tongs. (If you do, rinse them thoroughly in running water.) Now agitate it for five seconds in the stop soup with your hypo tongs.

This insures abrupt ending of the developing process.

It also keeps developer out of the fixing solution. The next step is fixing. Lift prints into the hypo with hypo tongs.

## HYPO BATH

The fixing bath is just what its name implies. It keeps your enlargement from changing tone—it fixes matters.

After the print is in this hypo bath for a minute or two, you can turn on an ordinary light without affecting it if you leave it submerged.

But the print should remain in the fixing bath for 15 minutes. Agitate the tray occasionally. Don't leave it there much longer, for prolonged fixing will bleach the print and produce a colder tone.

Be sure not to carry fixer or stop bath into the developer, or the developer will be spoiled. It doesn't hurt to get hypo into the stop bath or vice versa . . . but don't get either into the developer, or else!

## WASHING

After fixing your prints for 15 minutes, put them in running water; leave them there for an hour.

If you can use a clean sink which drains at the top, use a rubber plug with a hole in it to allow the fixing element (which is heavier) to drain off the bottom slowly while the water ripples off at the top.

It is possible to buy an automatic tray siphon for a few dollars which you can attach to any faucet and apply to any tray.

Thorough washing is necessary to get all the fixing solution out. If any is left it will fade and turn your prints yellow in time.

Keep the prints in motion. If they stick together, they won't get clean behind the ears. Don't cheat on washing.

## DRYING

When baby's bath is finished lay it flat . . . and run a squeegee or sponge over it to remove excess water; or you can just blot the water up with a photo blotter or face down on a clean white table cloth with another cloth on top.

Now you are ready to put your enlargement in your family album or in a frame—or to send it to your Aunt Emma.

**MIL-O FILTERS**  
PRECISION GROUND • FINEST OPTICAL GLASS

These Time-Tested filters are the choice of amateurs and professionals all over the world. For true color reproductions demand Mil-o.

Available in all colors, attractively boxed with complete instruction sheet.

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WHOLESALE DISTRIBUTORS OF PHOTOGRAPHIC SUPPLIES  
"IN THE WEST WE SELL THE BEST"

**IF YOU WANT THE FINEST FINISHING!**

**8 EXP. ROLL only 25c**

35MM ENLARGED TO 3 1/4 x 4 1/2

36 Exp. . . . . \$1.25 18 Exp. . . . . 85c

Write for FREE  
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**35MM POSITIVE TRANSPARENCIES**

1 Roll 36 exposures 40c  
3 rolls \$1.10; 6 rolls \$2.00

We will print 35mm. safety film positives from your 35mm. negatives for projection from 2"x2" slides or from the full strip. Returned intact. Fine grain developing of 35mm. negative 25c. Reloaded cartridges of 35mm. film 40c. Variozinc, 5c roll; negative or positive. Catalogue of Stock Slides on request. 36 35mm Cardboard Slide Mounts, 50c. Special on Gem Jr. Slide Film \$1.00. FREE MAILERS.  
**POSITIVE PRINT CO.** 117 N. Wood Ave., Linden, N. J.

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From All Size Roll and Cut Film

**KODACHROMES, ANSCOS AND KODACOLORS**

4 x 5 . . . . . \$1.95

5 x 7 . . . . . 2.95

8 x 10 . . . . . 4.95

Each print attractively mounted and cropped to your instructions or as necessary for the print to conform to the enlargement size ordered. Immediate delivery!

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245 EAST 21 ST. NEW YORK 10, N. Y.

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"The Pictures of the Century"

**35 MM. Film Developed \$1**

**36—3 1/4 x 4 1/2 Enlargements**

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24-hr.  
Shop  
Service

18 Exp. 60c • 16 Exp. Split 50c • 36 Exp. Reloads 50c • 3 1/4 x 4 1/2 Oversize Reprints 4c each  
Fine grain microdol developing. Electric-eye precision prints. One order to us will convince you of our superb quality work and service.

Beautiful contact finishing 8 exp. rolls expertly developed and complete set deckled-edge prints. Two professional enlargements FREE with each roll finished. Credits for failures. Send money with rolls or write for Free Mailers.

**25**  
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CAMERAS**  
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Expert Repairing  
All Make Cameras

**GET OUR PRICE  
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Our best cash offer at once.  
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"THE HOUSE OF PHOTOGRAPHIC VALUES"  
142 HUTTON ST. - NEW YORK - 328 MADISON AVE.

Every 8 mm. Fan Wants  
**CINE EXTENAR**

It's the new **WIDE ANGLE** lens  
that every cine fan needs to  
catch the whole picture. Simply  
screws over regular 8mm lens, providing  
identical focus and definition plus a  
**WIDE ANGLE**.

See your dealer or write for particulars.

**\$27.50**  
Plus Tax

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NEW YORK CITY

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SCHOOLS  
CHICAGO**

Offer complete or specialized programs in ad-  
vertising, illustration, portrait, news or other  
phases of photography. Personal training by  
expert instructors. Individual advancement.  
Students use schools' exceptional equipment.  
No correspondence courses. Training under  
G. I. bill available.

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**IF YOU WANT THE BEST  
A TRIAL WILL CONVINCE YOU**

35mm. Film Developed **\$1** 36 Enlargements

18 exp. 75c 36 exp. Reloads 80c

We finish all other miniature and split size film  
in our famous 3 1/4 x 4 1/2 Beauty Prints—Deckled  
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No. 828 and 127, 35c. 12 exp. splits, 45c.  
16 exp. splits, 55c. Send roll and money or  
write for free mailers and complete price list.  
You will agree that our Modern methods and  
long experience DO make a BIG difference.

Artistic Contact Finishing. 8 exp. rolls  
complete set of deckled-dged embossed,  
wide-margin prints. Credit for failures.  
FREE enlargements on print with each roll.

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**25¢**

**New PRODUCTS**

**Film Slides of World War II**

**CASTLE FILMS**, 30 Rockefeller Plaza, New York, is introducing a product of interest to every still photo collector. The new offering, Epic Pictures, contains two sets of 2x2 film slides produced from historic pictures of World War II. The deluxe set consists of 96 history-making pictures in sequence from the invasion of Poland in 1939 to the latest picture from the battle front in the drive for victory over Japan. The Master set consists of a selection of 48 of the same Epic Pictures and also covers the entire progress of World War II. Priced at less than a dime apiece; there are shots made by daring photographers on every flaming battle front as well as pictures of historic events that have been front page news during the past six years.

To add to the interest of the pictures as well as to supply the owner with a guide to the facts about them, a small booklet is provided in every boxed set which describes each picture and tells something of its significance.

Epic Pictures, in the two sets of 96 and 48 film slides are available at all photographic dealers.

**Photo-Mounts For Use in Albums**

**FOTO HINGE** is a new method for mounting contact prints in an album, either horizontally or vertically. The price is 10c per package of two six-inch Foto Hinges for mounting 22 pictures. The design of Foto Hinge enables you to save album space by mounting a number of pictures on one page in a sort of terraced fashion, one on top of and slightly above the other. Available at most good stores, or mail 10c for a trial package to Kingston Sales Co., 62 Kingston Ave., Dept. MF, Brooklyn 13, New York, New York.



**Exposure Calculator**

A **UNIVERSAL** exposure guide for determining movie or still exposures with flash, flood, or daylight, and with or without filters is being marketed by P. L. Swisher, 501 Larchlea Drive, Birmingham, Michigan. Working in slide rule fashion, the calculator gives a lot of valuable assistance for one dollar; however, at least 7 calculations are necessary to determine what exposure to use in daylight.

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Dept. No. MP

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## Most Outstanding Collection of Kodachrome Transparencies in the World

A complete library of unexcelled scenic and historical beauty... a cultural asset of enduring value. All slides are mounted, ready for immediate use. 50c per subject—sold only in sets of 6.

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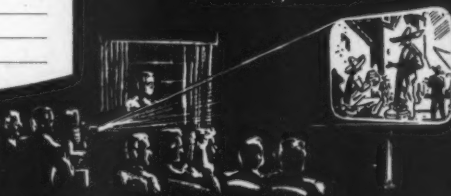
The true quality of American Masterpieces can only be appreciated by actual viewing or projection. Select your favorite set from this list — it will be sent postpaid, for only **\$3.00**

... and with it you will receive our new, deluxe catalog listing over 900 additional subjects.



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SAME DAY YOUR  
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RECEIVED

Fill your Living Room  
with the exquisite Color and  
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Set No.	Title	Set No.	Title	Set No.	Title
1	Yosemite (I)	54	Los Vegas, Nevada	101	New York City (II)
2	Yosemite (II)	55	Painted Desert	102	New York City (III)
3	Yosemite (III)	56	Oak Creek Canyon	103	Navy Ships in Action (I)
4	Yosemite (IV)	57	Sunset Cliffs	104	Navy Ships in Action (II)
5	San Francisco Bay of Night (I)	58	Walter Canyon	105	Navy Ships in Action (III)
6	San Francisco Bay of Night (II)	CALIFORNIA MISSIONS			
7	Fisherman's Wharf	59	San Juan Capistrano (I)	106	Navy Ships in Action (IV)
8	California Trees	60	San Juan Capistrano (II)	107	Navy Ships in Action (V)
9	Acropolis Park	61	San Juan Capistrano (III)	108	War Planes in Action (I)
10	Claret Lake (I)	62	San Gabriel	109	War Planes in Action (II)
11	Claret Lake (II)	63	San Luis Rey	110	War Planes in Action (III)
12	Colubian River Highway	64	Fort and San Diego	111	War Planes in Action (IV)
13	Yale Park	65	Fort and San Diego	112	War Planes in Action (V)
14	Lake Louise & Ranch (I)	66	Ghost Town	113	Texas Panhandle (I)
15	Lake Louise & Ranch (II)	67	Pose Parade	114	Texas Panhandle (II)
16	Lake Louise & Ranch (III)	68	University of Michigan	115	Marble Canyon
17	Glassy Park (I)	69	Argentina (I)	116	Western Wild Flowers (I)
18	Glassy Park (II)	70	Argentina (II)	117	Western Wild Flowers (II)
19	Glassy Park (III)	71	Argentina (III)	118	Washington D.C.
20	Yellowstone Park (I)	72	Argentina (IV)	119	Washington D.C.
21	Yellowstone Park (II)	73	Argentina (V)	120	Washington D.C.
22	Yellowstone Park (III)	74	Belgium (I)	121	France
23	Teton Forest (I)	75	Belgium (II)	122	Rome and Naples
24	Bayle Canyon (I)	76	Chile (I)	123	Turkey
25	Bayle Canyon (II)	77	Chile (II)	124	Turkey
26	Bayle Canyon (III)	78	Chile (III)	125	Turkey
27	Hawaii (I)	79	Chile (IV)	126	Turkey
28	Hawaii (II)	80	Chile (V)	127	Turkey
29	Hawaii (III)	81	France (I)	128	Turkey
30	Hawaii (IV)	82	France (II)	129	Turkey
31	Grand Canyon (I)	83	France (III)	130	Turkey
32	Grand Canyon (II)	84	France (IV)	131	Turkey
33	Grand Canyon (III)	85	France (V)	132	Turkey
34	Grand Canyon (IV)	86	France (VI)	133	Turkey
35	Grand Canyon (V)	87	France (VII)	134	Turkey
36	Paritified Forest (I)	88	France (VIII)	135	Turkey
37	Paritified Forest (II)	89	France (IX)	136	Turkey
38	Paritified Forest (III)	90	France (X)	137	Turkey
39	Palin Canyon (I)	91	France (XI)	138	Turkey
40	Lake Arrowhead (I)	92	France (XII)	139	Turkey
41	Lake Arrowhead (II)	93	France (XIII)	140	Turkey
42	Arg Bear, Calif.	94	France (XIV)	141	Turkey
43	Los Angeles (I)	95	France (XV)	142	Turkey
44	Los Angeles (II)	96	France (XVI)	143	Turkey
45	Death Valley (I)	97	France (XVII)	144	Turkey
46	Death Valley (II)	98	France (XVIII)	145	Turkey
47	Hollywood (I)	99	France (XIX)	146	Turkey
48	Hollywood (II)	100	France (XX)	147	Turkey
49	Hollywood (III)			148	Turkey
50	Zion Park (I)			149	Turkey
51	Zion Park (II)			150	Turkey
52	Zion Park (III)			151	Turkey
53	Niagara Falls			152	Turkey

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with  
**STEREO-TACH**



The Army and Navy take pictures in three dimensions—so can you! There's nothing so startling and beautiful in photography as a color transparency in Stereo.

Outfit No. 101 (for color or black and white transparencies, used with 35 mm. cameras) **\$22.50\***

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**Foto Clamp**

THE HEILAND FOTO CLAMP, is a device which can be used for holding an extension flash socket, for a camera support when it is inconvenient to carry a tripod, or for many other purposes. It will screw into any standard tripod socket.

From the illustration you will notice there are actually two separate units: the one a clamping device, and the other a universal joint. The clamp is so arranged that it will clamp a surface as thick as 2 inches.

You will notice that there are two knurled knobs on the clamp. The small knob is for turning the screw a long distance by means of spinning it, and the large knurled knob is used to firmly tighten the clamp after the approximate position has been secured by means of the small member. To the end of the clamp is attached a ball and socket joint. With this unit it is possible to accurately control the direction of the light, the position of the camera or any other use to which it is put. The two balls are held together by means of two steel plates. These two steel plates are fastened together by an ingenious threaded screw whereby it is possible to exert exactly



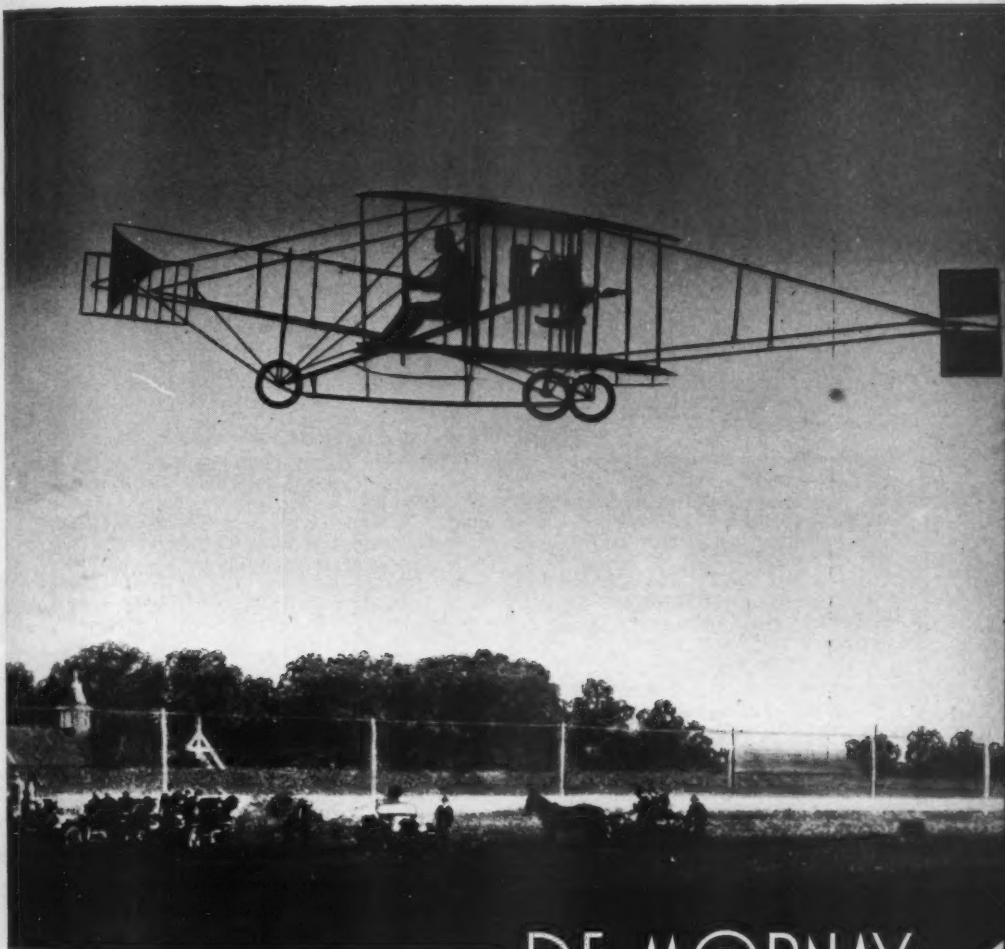
the amount of pressure desired to hold the balls in their proper relationship.

The Foto Clamp is manufactured by the Heiland Research Corp., 130 East Fifth Ave., Denver 9, Colorado, and is on sale at photographic dealers.

**Edwal Photo-Chem Kit**

THE NEW Edwal Photo-Chem Kit, listing at \$2.95, assembles in one compact unit all the chemicals needed by the beginner or advanced worker to make pictures. Included are: Edwal-12 Finegrain Film Developer (quart size), Edwal-111 Paper Developer (half gallon size), Edwal-

"The sky is changed...and such a change!"



The change from this early plane to the sky monsters of today is startling indeed. Startling, too, are the changes in photographic equipment which DeMornay-Budd has in store for you. In this new equipment you will get the benefit of improvements in design and methods of production which DeMornay-Budd has developed during the war.

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Contact or Enlarged From Any Size Kodachrome or Ansco Color Transparency; on the New Direct Printing, True Rendition Color Materials. Minimum Order \$1.50. 7 Day Service.

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'2X' SIZE FROM 35 MM OR BANTAM

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FIRST to offer these new Direct-Color\* prints. No separation negatives—no fuzziness or poor color balance.

FIRST and Finest Laboratory serving the coast area with ANSCO-COLOR PROCESSING.

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GUARANTEED FRESH  
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MONEY BACK IF NOT SATISFIED.  
Send for Free sample, mailing tag and order list.

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DEPT. M12 BOX 392, GRAND CENTRAL  
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Acid-Fix for all films and papers (half gallon size), Edwal Anhydrous Shortstop (5 quart size), Edwal Thermo-Salt for warm weather processing (1 pound size) Edwal Hypo-Chek for testing the fixing bath, and a copy of *Modern Developing Methods*, the 140 page illustrated darkroom manual that tells you how to do the job right.



All items in the Photo-Chem Kit are standard Edwal packages obtainable at any camera shop and so may be replaced as needed. The Kit is a sturdy shipping carton of proper size and weight for mailing overseas. Available now from your regular photo dealer or write direct to The Edwal Laboratories, Inc., 732 Federal Street, Chicago 5, Illinois, for a descriptive leaflet on the Photo-Chem Kit and more than 35 other Edwal products.

### Color Print and Processing Service

DIRECT-COLOR PRINTS made by 'The Carrolls' of 4522 W. Pico Blvd., Los Angeles 6, California, are printed on the new color base materials. These prints and enlargements are said to be true replicas of the transparencies supplied. The cut film user who was formerly limited to expensive enlargements can now obtain contact prints. These Direct-Color prints are made in all sizes, and prices start at 75¢.

Of especial interest to western color users is the Ansco-Color film processing service available through 'The Carrolls' air conditioned temperature controlled laboratory, one of several laboratories serving the Pacific coast area. First to offer Ansco-Color processing and Direct-Color prints, 'the Carrolls' are still maintaining their rapid service schedule that is pleasing photographers from coast to coast.

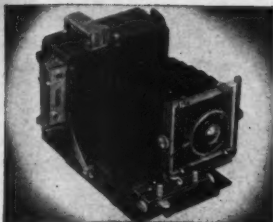
### Contest on Polarizing Filters

A \$2000 POLAROID FILTER CONTEST for a pair of pictures of the same scene, one taken with a polarizing filter over the camera lens and the other taken with no filter, is being sponsored by the Polaroid Corporation, Cambridge, Massachusetts.

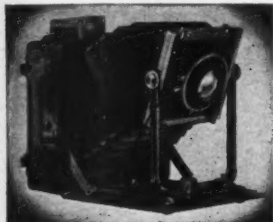
Prizes will go to contestants who photograph subjects that best demonstrate the usefulness of Polaroid light-polarizing filters in photography. Picture pairs entered in the contest should show how undesirable lighting effects such as window reflections, washed-out skies and sunlight reflected from a water surface are corrected by the Polaroid filter.

Contest entry blanks are being distributed through photo supply stores. Both amateur and professional photographers are eligible to compete in the contest. For further details see Polaroid ad page 126; also MINICAM, Oct., P. 91.

All entries should be postmarked not later than midnight November 15th and addressed to the Polaroid Filter Contest, Cambridge 39, Massachusetts.



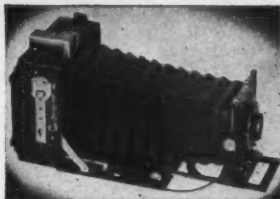
The  $1\frac{3}{4}$  inch lateral lens adjustment will prove its value when working in cramped interiors, street scenes, architectural subjects, etc.



The full 2 inch lens board rise (or fall) eliminates need of tilting camera for tall subjects . . . keeps parallel lines parallel.



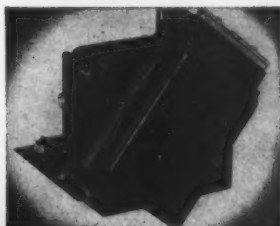
Cast aluminum body, leather covered.



Full 14 inch span double extension bellows permits big images of small objects with a normal lens and big images of distant subjects with a telephoto.



The bed of the camera may be dropped to a 20 degree angle to include maximum foreground—and to accommodate extreme wide angle lenses.



Swing quickly from horizontal to vertical composition. The light tight revolving back "clicks" into proper position instantly.



Advanced engineering in the finer details include helical focusing gears and a rigid, smooth acting V groove track for perfect alignment.



Self erecting, full four-sided light hood makes for quick, accurate ground glass focusing—assures proper placement of image and good composition.



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Fits the hand for action shots.

**THE ONE  
CAMERA  
FOR BETTER  
NEGATIVES  
IN EVERY  
BRANCH OF  
PHOTOGRAPHY**

**THE B & J 4 x 5"  
PRESS  
CAMERA**

MANUFACTURED BY  
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Photo Supplies Since 1897  
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Use me if you want clearer, sharper, fine-grained negatives for making marvelous enlargements. Developing time 5 to 11 minutes!

I'll give you 6 royal tones from a single solution to really beautify your prints, and in only 10 to 60 seconds.

## QSE "TWINs"

Send for interesting circulars on both products—sent free on request.

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**11** Different Services for **35 MM FILMS**  
**14** Different Services for **ROLL FILMS**

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AMATEUR FOTO GRAPHIC SERVICES, Inc.  
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## CAMERA CLUB

NEWS AND IDEAS

Let's give a belated welcome and a salvo of congratulations to the KODAK CAMERA CLUB'S new Bulletin "Reflector." (This name polled more votes than "Bellows and Wheezes!") It's a trim looking sheet carrying the "Print of the Month" by John G. Mulder on the cover, personality sketches, news and other special features inside. To all other clubs they say, "We are very much interested in your photographic activities as we hope you are in ours. Put us on your mailing list for publications and notes about your meetings. We will be glad to print any excerpts that we can squeeze in." Address all correspondence to William Holland, Kodak Camera Club, Bldg. 4, Kodak Park, Rochester 4, N. Y.

If nine members of PSA get together and form a new photographic group it isn't necessarily a PSA Chapter . . . at least not in Texas. This club is to be known as the FORT WORTH PHOTOGRAPHIC SOCIETY, will meet once a month, and it is governed by an executive committee composed of Don Barker, APSA, Rilda Smith and Thomas B. Romine. Let's go, Fort Worth!

"You photographers work harder than the President of the United States." That statement came from the President himself via the WHITE HOUSE NEWS PHOTOGRAPHERS ASSOCIATION. Proving himself the cameraman's friend, President Truman established the "One More Club" and is its greatest booster. To keep in good standing, a member—whether president, governor, general, admiral or whatever—always asks "one more" shot, and then remains at ease while shutters click.

Visitors to Baltimore are cordially invited to attend meetings of the BALTIMORE CAMERA CLUB at 601 West North Ave. New officers for this club which won the PSA Continental Print Contest last year are: Pres., Jack Hopkins; Vice Pres., A. Aubrey Bodine and Earnest Schwartz; Treas., Mr. Hande, and Sec., John F. Eckels. Incidentally, Aubrey Bodine has grabbed himself another honor by winning the Eighth Annual Photographic Competition sponsored by Transcontinental and Western Air, Inc.

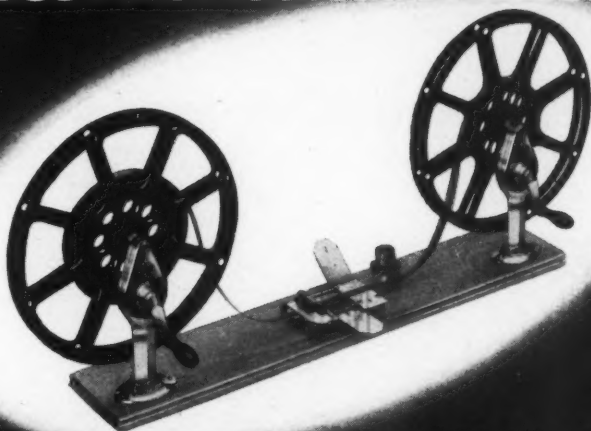
Add ways to enlarge the club treasury. SEATTLE PHOTOGRAPHIC SOCIETY sponsored the production of "Calico Cargo," a musical comedy based on the history of the northwest.

One of the most helpful publications we've seen in a long time for harassed camera club officers is the "Manual for Camera Clubs" published by the Camera Club Division of the PSA. Cecil B. Atwater and his able committee deserve a lot of credit and due thanks.

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In San Francisco the boys are breathing sighs of relief. Sparkplug of the CALIFORNIA CAMERA CLUB, Stan Loeber, is on the mend, and is able to sit up and rifle through his negatives contemplating some sure winners in the monthly competitions. President of the club, Hal Roberts, writes feelingly in the *View Finder* and sums up the feelings of thousands of camera fans. We're going to lift his "message" bodily:

### • PREXY'S MESSAGE

It won't be long now before we can go where we want and do what we want photographically. Gone will be the days when we were made to feel like spies every time we were seen packing a camera. No more will we have to slink down in our seats and squirm as our fellow man gave us the eagle eye to see if we had any resemblance to Hitler or Tojo. It will now be a pleasure to walk up to this same nosy individual and say, "Listen, bud, if you can hold that horrible expression I think I can win Grand Award at the Club next month." An' brother, won't it be wonderful, not to have to hide our cameras and try to look nonchalant every time we see a Coast Guardsman or a minion of the law. Yo ho ho, and a bottle o' rum! What a marvelous feeling to be able to go out and get some beautiful seascapes again, to be able to take our time and compose as long as we wish and not just snap the shutter and run.

The day is not far off when we shall be able to buy the brand and surface of film and paper that we want—to buy all the gadgets and thingamabobs that we have been yearning for. What a day when we won't have to shuffle up to our favorite salesman and say "Pal old Pal, old friend of mine, can you spare a roll of 120 or a pack of 4 by 5, any brand old chum, old chum!"

What a dark room sensation it will be to be able to use a good size test strip—not the 35mm pieces of paper we have been using, trying to conserve our supply. What a relief not to have to count the sheets of paper we have left after a day of printing and murmur, "Oh, if I only had a paper stretcher!"

Oh, to go on a field trip spree and shoot as many pieces of film as we wish.

All this hasn't come about as yet. The restrictions haven't been lifted and that much paper and film isn't available, but brother I can dream, can't I?

Personally I think all the conservation of materials and not being able to photograph anything and everything has made better photographers out of all of us.

Pet developers, papers and film were not to be had. We had to learn to use what was available and make it work. We couldn't photograph what we wanted so we had to use our head and make a picture out of what ideas we could dream up. All this taught us to think and experiment and that in my estimation, besides a lot of hard work, goes to improve our pictures and our technique. It all was a lot of fun and pleasure to me. I wouldn't trade my experience for any amount... Would you?

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*Victory* means the decks are now clear for starting the production of exposuremeters here at instrument headquarters.

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## Footnote On History

(Continued from page 92)

minutes. I had just put my head down when the MP came rushing in and said General Eisenhower was already in his office. (Boy, am I glad I played my hunch and moved out.)

At two thirty a. m. the Allied Generals began to file into the war room. From this moment on we started taking pictures, alert to the fact that history was being made and from now on any move could be a picture, which if missed could never be recorded. At two thirty-five a. m. the Germans came in. General Smith asked them if they had studied the terms and were ready to sign. They said they were. Then he asked them if they were ready and able to carry out the terms; they replied, "Yes!" So the surrender term paper was given them for their signatures.

General Eisenhower posed for a few pictures with his staff. Then he went to the war room and made his Victory speech to the radio on disc and sound movies. A PR officer took charge of all the film and flew it to London where better wirephoto conditions normally existed. I requested that mine be dropped off at Army Pictorial Service in Paris in order that all negs wouldn't be in one basket. As it turned out this was a good idea for the wirephoto conditions in London were only fair, while the conditions in Paris were excellent, so my pix scooped the works. During the three days I made 70 pictures and they used 61. One paper used 14 in one edition. There were no set-ups or posed shots. After seeing the film on its way and the equipment checked and put away it was six a. m. so I turned in for a much needed rest only to be awakened at eight thirty and told to be ready for a trip to Berlin where the signing of a ratified surrender term would take place.

Not knowing how long we would be away and being the only stillman selected

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for this job, I made a quick trip to Paris, had my flash gun and camera checked and picked up more supplies. This trip was made by jeep and takes six hours for a round trip so I didn't get back until two thirty a.m. Up at six to pick up T/Sgt. Jack Howell with the movie equipment and off to the air strip. Take-off was set for 7:45 but we didn't get away till 8:30. The waiting was for the French general Jean de Lattre de Tassigny, who finally met us in Berlin.

The party used four C-27's, the press in one consisted of five news reporters, two radio reporters and the one movietone man. General Eisenhower's ship carried Sgt. Howell and several of General Eisenhower's staff. The third ship carried other officials. The fourth ship was Air Chief Marshall Tedder's. Marshall Tedder, General Strong, General Bull, General Spaatz, Admiral Burroughs, Charley Kiley and I were in this one and thus Charley and I were the first American soldiers to



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fly into Berlin. We flew to a field deep into Germany called Y-34 near Stedal, Germany. Here we met the German party. Soon twelve Russian fighter planes circled the field and we took off for Berlin. They acted as our escort and circled our convoy of now five C-47s, all the way into Templehof Airdrome at Berlin. We were met by four star General Sokolovskwe, Russian, and a guard of Honor. Air-Marshall Tedder took the salute and inspected the guard. This gave me my first opportunity to cover a Russian review and to work with Russian cameramen; they were all over the place. We were then driven to the Russian headquarters. Our route took us thru much of Berlin and let me say the Allied bombers sure made a mess of this city. I didn't see a building that will not have to be torn down, that is, what is left of it, and built over. The route was studded with Russian women MP's who did a magnificent job of handling all traffic. In fact, it looked as if one-fourth of the Russian Army were women, at least at this headquarter.

Field Marshall Georgi K. Zhukov's headquarter was located in the suburbs, Karlshorst of Berlin. On our arrival at the headquarters we were given a snack, consisting of cavier, fish, pickled ham, boiled eggs, sardines, green salad, two kinds of wine, red and white, brandy and vodka.

After this we called on Marshall Zhukov at his office. There Colonel Lee and Colonel Gault, who were General Eisenhower's aides presented Marshall Zhukov with a SHEAF flag. I made two pictures here and on leaving Marshall Zhukov's office I was asked by some Russian photographers, thru an interpreter, if I had photographed Marshall Zhukov. I replied that I had. They were amazed and stated that it was the first time he had allowed himself to be photographed since 1937.

# "N. Y. I. TRAINING HELPED ME MAKE MY DREAMS COME TRUE"

Says *Vera Brizzi*\*

Camera Fan Turns Hobby Into Well-Paid Profession



All the photographs on this page  
are by Vera Brizzi.

\*From a letter dated June 15th, 1945.

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"EMPLOYED as stenographer by our home town paper, I soon decided that I wanted something more than my routine office duties. Being a camera fan, I made up my mind that there was a field that offered real opportunities for both fascinating work and a sound, substantial future. However, I realized that the only way I could expect success was by getting expert training. So I enrolled in New York Institute of Photography.

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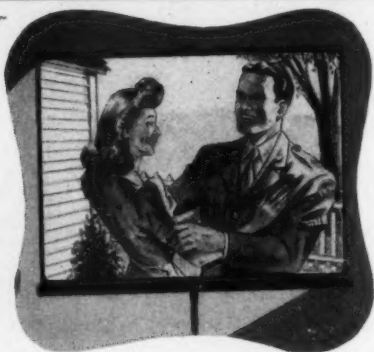
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women are coming home!*

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The greatest indebtedness of all, however, is due to those who will not return—to the unselfish and courageous air men, soldiers, sailors, and marines who gave their lives that the principles of democracy should triumph. In memory of their sacrifice, we must make the Peace a lasting one.

And for those who are coming home, we must provide the opportunities that assure prosperity and happiness.



Reg. U. S. Pat. Off.

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Here I received my first taste of what we were up against. Sgt. Howell, with his Eyemo, myself and Speed Graphic pitted against 75 Russian cameramen; each with at least two cameras and some with more, each intent on getting the best possible pictures of the momentous event. In the large room used for the signing in Berlin the Russian movie men had set up six 1000 watt full flooded spots. These were arranged all along one wall and directed toward the main table, using only the light reflected from the opposite white wall for fill-in. They were shooting with coated lens wide open, some F:2, others at F:3.5. I used a Speed Graphic with my own personal Heiland flash gun, with 6" focusing reflector and No. 5 flash bulbs. The Russian stillmen, all 75 of them, were using Contaxes and Leicas without flash, shooting at a 40th of a second, and the way they mobbed and shoved each other around for the advantageous shooting positions! I wondered if they obtained any pictures. At one time during the signing they started fighting among themselves with fists. As the saying goes, "you have to fight fire with fire", and not knowing the language, the only thing I could do was use my knees, elbows and a couple of times, my camera (I was wishing I had a tripod with sharp pointed legs). One of these times I broke the flash bracket loose from the camera. This didn't hurt my equipment, but made it unruly to handle in the mob.

After the signing we all left the signing room for a half hour while the table was prepared for the banquet. This started at 12:30 and lasted until 6:30 a. m. The meal consisted first of ba-

(Continued to page 120)

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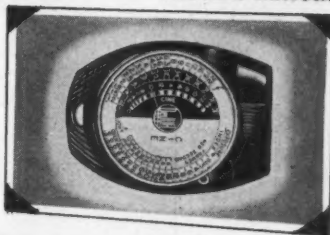
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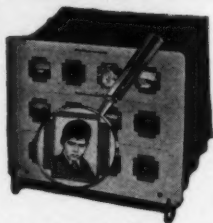
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**Footnote To History**

(Continued from page 116)

logna, pickled ham, cheese, sardines, salads, radishes. Next chicken or steak (mine was steak), peas, potatoes, strawberries and cake. Then a sweet cherry thing, whole cherries and juice served in a glass. Drinks were red and white wine, champagne and vodka. During the meal 27 toasts were drank. Here they are as I wrote them down: Stalin, General Eisenhower, Tedder, De Gaulle, De Tassigny, Churchill, Roosevelt, to the Dead Soldiers, Convention at San Fransico, to the Allies, to the Peace, to American and English Navy, to the stand at Stalingrad, Russian Navy, Artillery and its best user, a two time Russian Hero, and then there is a note among my notes that says "Oh, what the Hell."

At six thirty a. m. we started an hour of touring thru the flattened city of Berlin, where I had the opportunity of making more pictures, then to the airdrome (Templehof). Three hours later we landed in Paris. Turned my negs in, had a quick shower and shave, then hurriedly returned to the lab to make selections and caption the finished results. Of the 60 exposures I made we used 32, wire-photoed 18 to the States. At seven p. m. I crawled in bed after seven days of nerve-racking excitement, content and satisfied that having been chosen for this important job, I had successfully covered two of the top stories of the war.

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## MOTHER KNOWS BEST

(Continued from page 65)



MOTHER

W. Eugene Smith

"But at the first opportunity she's going to arrange for a one-woman show," said "Wonderful."

"I only work at photography when I can find time, which isn't very often," Nettie Lee explained. "I've had Gene's children with me nine months out of the last thirteen. Before the war, Gene sent his negatives to me to develop and print, and even when he was home, I'd develop and he'd print. I confess I got a big kick out of this phase of it..."

"She likes laboratory work better than I do," said "Wonderful."

"Now I make up prints for various agencies who ask for certain pictures. I suppose I must have around 8,000 negatives by now. Gene probably has over 50,000. In between times I go out on

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 "duds."  
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 love.  
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There you have Mrs. Smith, the Nettie Lee Smith who, when I telephoned her for an appointment, laughed shyly over the phone and said, "Do you really think there is a story in me?"

If there were any doubts lingering in my mind after what Berenice Abbott and a friend on *Life* told me, they vanished the moment I saw Nettie Lee Smith. There is a story in Nettie Lee, a story which proves that photography, though long considered a hobby for young people, can be that—and more—for busy grandmothers. Youth is measured not in years, but in spirit alone.

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man on the flying trapeze..."

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## PORTRAIT OF AN ARTIST

(Continued from page 44)

this, for with him, I have always thought of myself as "the man who came to dinner." On my last trip to New York from Florida I found myself without a hotel reservation and received an invitation to stay two or three days until I was settled. Five weeks of wining and dining later, I finally moved out and reluctantly returned to Florida.

Gross's studio in the rear of an old, condemned building on East 9th Street is a meeting place for many of the elite of the art world. Yet it is strictly a work shop. There I always looked forward to my favorite lunch. We would buy milk and rye bread, and together with the honey and jam kept in the studio we would sit down amongst the clutter of unfinished statues and talk art, photography, women, and business, until Gross thought it was time to begin work and his chips would fly into our milk.

The reactions of the various men were

as different as they were interesting and informative. It amazed me to see these men who had never used a camera talking with a **FEELING** of photography. Not one used the expression, "It looks like a painting," as a means of appreciation of praise. I was grateful for that.

Occasionally I would run into difficulties—these accomplished artists are human enough. One renowned American sulked and refused to admit he looked as old as the photograph appeared. (I do not retouch any of my portraits.) Despite his wife's personal liking of my portraits he declined a "swap." Happily, however, the great majority of reactions were favorable, as their generosity and personal recommendations proved. Their comment was always thought provocative and the composition of a print, one of my primary concerns, always came under discussion.

Not always was it easy to convince, for when I met them some of the European artists had not yet learned English, and I remembered very little of my high-school

There is still time for you to enter the

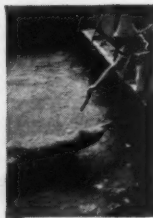
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French. However, with a word or two here and there of English we managed to make ourselves understood. Ferdinand Leger incidentally had a little sign tacked on his studio wall—on one side were a few English words such as “janitor,” “more heat” and “hot water” and opposite were their French equivalents. Chagall and I managed well with limited words and an enormous amount of arm waving and gesturing.

I don't believe in giving photographs titles as a rule, but John Sloan startled me once with a suggestion. I took one of the shots of him seated before a high section of drapes, drawn to reveal stacks of canvasses stored away. When I showed him the print he approved and then wryly urged me to call it “The Tragic Photograph.” I asked him why and he replied: “Well, have you ever seen so many unsold paintings?”

Few subjects, of course, are as controversial as art, and I found myself being a worn diplomat while cross-examined by artists of so many different schools of

thought represented in my series. Artists are always curious and inquisitive about one another, and sometimes critical—few, however, put it quite so pointedly as Georgia O'Keeffe when I called her for an appointment. She was willing enough but was rather curious as to whom I had taken, so I explained that to date I had photographed about fifty artists. She replied acidly, “Fifty artists— are there THAT many in America?”

#### Home Again

Sir:

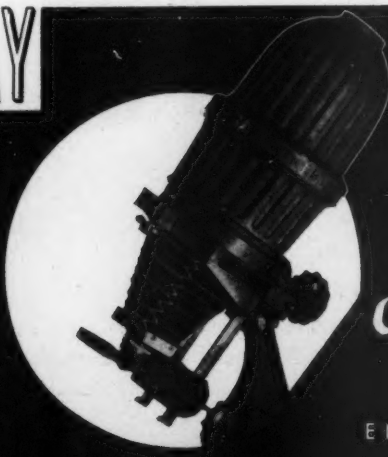
Yes, I'm the same Paul Dorsey who formerly made his home in Los Angeles, but, since his recent discharge from the Marine Corps, has gone to work in the photographic department of the Ford Motor Co., heading up a small section doing special assignments for newspapers and magazines as well as turning out movie shorts for dealer and public consumption.

PAUL DORSEY,  
News Bureau,  
Ford Motor Co.,  
Dearborn, Mich.

• Paul's many friends will be glad to know where he has holed up. As Lt. Dorsey he was instrumental in getting more than a score of Minicam readers into combat photographic assignments.—Ed.

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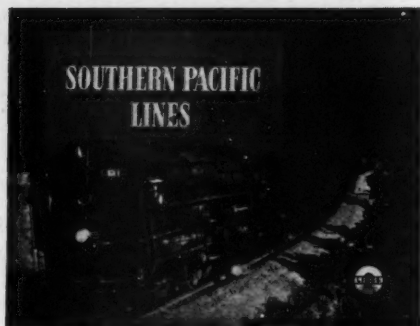
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[130]

## EARTH PATTERNS

(Continued from page 24)

1/400th—1/500th second at F6.3—F8. Of course your experience on the ground helps a lot. For example, if you're photographing sand, snow, desert, sunlit water, or other *light reflecting* features, less exposure is needed than for mountains, forests, dark scrub, or other *light absorbing* areas. You'll have to use a certain amount of judgment here, and adjust the diaphragm accordingly.

Be sure your shutter is working fast at the low altitudes. To be on the winning side, 1/500th second is your best bet. I never use anything less.

One or two other points before we take off. The ground below will be moving past you pretty rapidly, and your objective might be gone before you've had time to pick it up in your finder. Therefore, begin sighting about 1/4 mile or more as you approach. If necessary, keep both eyes open, the right one watching through your finder, the left as an accessory after the fact. Now, follow through and keep your eyes well peeled. Don't worry unnecessarily about getting two shots per run; that takes a fast working aerial camera. One good well placed shot is better than two "perhapses."

And a final point, keep in touch with your pilot; he'll be expecting you to do that anyway. He has his hands and head and eyes and feet working to put you in the best position for your pictures. But occasionally, the wind gets tricky, or an air current shoves him slightly off the course while he looks down for your benefit. If he can't hear your shouts, use hand signals outside the window; guide him until the last seconds before shooting.

O.K., we're off, for patterns of that orchard at 300 feet... it isn't in the book, but there are places where you can get away with it if you're both careful. The Camera bed has been *locked at infinity*, holder or film pack in place, filter and sunshade tightly secured, bellows protected, rope around our waist (you'll most likely be half standing), and goggles over

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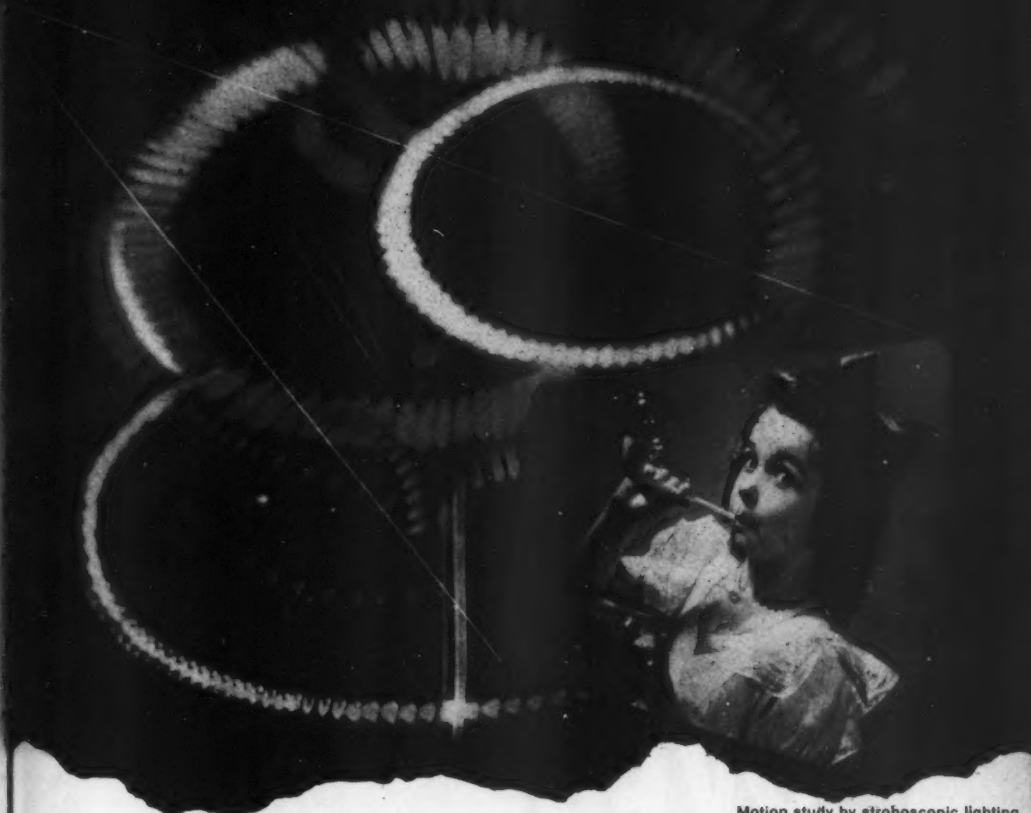
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our eyes. We're guiding the pilot, and  
sighting as we approach; we pull the  
slide, but no picture taking yet until we're  
absolutely square over the target. Your  
pilot is throttling the engine down, but  
the movement below is still terrific. Think  
fast... faster... do I like this group of  
trees or those ahead? Shall I sight straight  
across the finder or try for a diagonal de-  
sign? Am I shooting a real vertical or is it  
a bit on the oblique side? Am I hanging  
on to the camera tightly (we hope!)  
enough? Got sufficient room to move  
around? Breeze hitting too hard? Vibra-  
tion? Oops, here goes!... bang! Right  
square in the middle... get your head  
back in and take it gently... put your  
slide in rewind... Now breathe easy  
again and prepare for the next round.  
Don't try straightening yourself out while  
the pilot banks the ship for the return  
trip; it isn't easy on the belly. Lean over,  
the way the plane wants you to lean. Lean  
with the ship, not against it

Now make mental notes of all the mis-  
takes you made, and prepare for correc-  
tions. This next run, you should have the  
exact spot picked out. If you're still not  
certain about snapping it at which crucial  
moment... this one or that one... make  
several runs; they're well worth the  
trouble. Don't be too timid about putting  
your head and arms all the way out of,  
and down the side of the plane; your best  
patterns will be shot that way... even if  
you are sticking your neck out a bit! Re-  
member to hang on tightly to your  
camera, or better yet, strap it to your  
wrist, and watch for the pattern below.  
There isn't much danger of falling out of  
a well secured door; and the window is  
too small, as a rule; and you've still the  
security of a rope around your waist if  
you like.

I can no more tell you what to photo-  
graph, than I could explain the meaning  
of these decorative embellishments plant-  
ed by man... I mean exact meanings in  
terms of design. Either you like them or  
you don't. Chances are you'll be be-  
wildered by the sheer beauty of careful,  
mathematically-spaced planting. You will  
be no less awe-struck at another kind of

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design is there, in the earth, both formal and abstract. Our job is to record it in a manner that makes sense later, in print.

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At the same time, you'll be acquiring a newer, a profounder respect for the world we live in, a world we never knew till now, a world whose endless mysterious meanderings are matched only by man's constant and dogged fight to unravel the mystery; yes, and to harness the elements and nature's wandering habits for his own good . . . and for the benefit of his own people. Look below as you fly, and see for yourself.

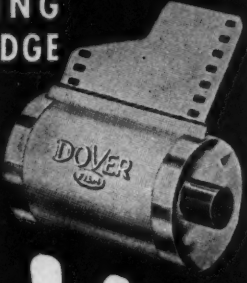
During the war years, Ralph Samuels, then a sergeant attached to the Fourth Air Force, piled up 300 hours of flying time. Movies, stills, black and white, Kodachrome and Kodacolor, infra-red—all of these he used plus a secret film that is still secret. For correct interpretation of aerial photos, they should be viewed with shadows falling *toward* you. However, for purposes of sheer design and nothing else, you can view them right side up or standing on your head. All of these photographs were taken on fast pan film at F:6.3-F:8 between three and five o'clock in the afternoon and at altitudes ranging from 150 feet to no more than 500 feet.

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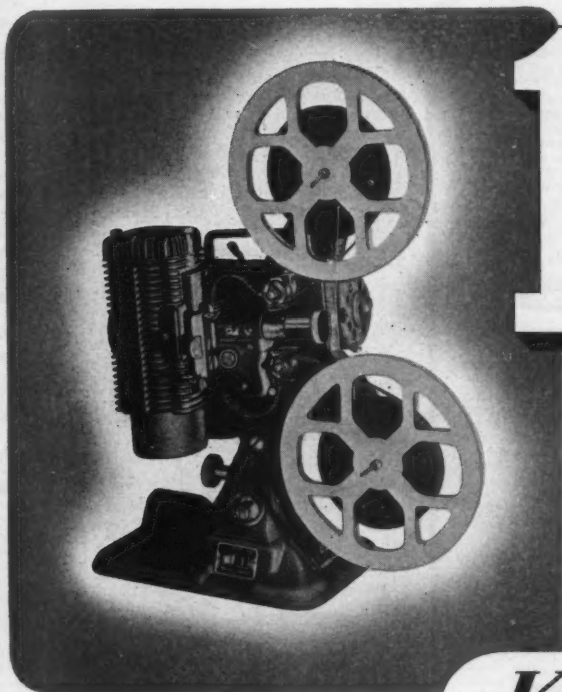
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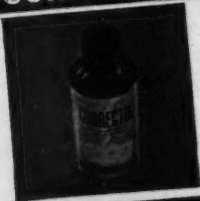
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Government cut-backs make it possible to go full speed ahead on civilian production for both black-and-white and color film (for stills and home movies) in all popular sizes. This does not mean that civilians can get an immediate or unlimited supply of film from photographic dealers because there is still packaging and distributing to be done. Indications are, however, that civilians can at least look forward to a photographic Christmas.

The manufacture of the Magazine Cine-Kodaks, Cine-Kodaks Special, sixteen mm. sound and silent projectors along with favorite pre-war models of still cameras and equipment, is underway to the greatest degree consistent with materials available.

Shortly before Kodak converted to war production, its engineers had well under way new cameras unusual in design, efficiency and precision, but final development and production were suspended so as to permit these men to devote their geniuses to implements of war.

Production of these cameras and other new post-war photographic products will follow as quickly as possible.

N. C. FERGOUSON,  
Editorial Service Bureau,  
Eastman Kodak Company,  
Rochester 4, N. Y.

## Grand Old Man

Sir:

My congratulations on the October issue which is exceptionally good. Greetings!

ALFRED STIEGLITZ,  
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# SALONS AND EXHIBITS

★ FOLLOWS P. S. A. RECOMMENDED PRACTICES

Closing Date	Name of Salon	For Entry Blank, Write to	Number of Prints and Entry Fee		Dates Open to Public
Exhibit to see	Twentieth Annual Salon of Photography, Museum of Fine Arts of Houston.				Museum of Fine Arts of Houston, Houston, Texas, Oct. 14-Nov. 4
Exhibit to see	★Tenth International Salon of Photography of the Photo Pictorialists of Milwaukee.				Milwaukee Public Library and Museum Bldg., Milwaukee, Wis., Nov. 4-18
Exhibit to see	★1945 P.S.A. Exhibition of Photography.				Rochester Museum of Arts and Sciences, Rochester, N. Y., opens November 4
Exhibit to see	Thirty-sixth Chicago Salon.				Chicago Camera Club, 137 N. Wabash Ave., Chicago, Ill., Nov. 5-Dec. 4
October 20	Sixth Annual Vancouver International Salon of Pictorial Photography.	Mr. E. Atkinson, 631 Howe St., Vancouver, B. C., Canada.	4	\$1.00	Vancouver Art Gallery, Vancouver, B. C., Canada, Nov. 13-Dec. 2
November 3	10th Annual Travel Salon of the Metropolitan Camera Club Council, Inc.	B. C. Nourse, Salon Director, Metropolitan Camera Club Council, Inc., 105 W. 13th St., New York 11, N. Y.	4	\$1.00	
November 6	14th Annual Minneapolis Salon of Photography.	Robert McFerran, Chairman, 816 Medical Arts Bldg., Minneapolis 2, Minn.	4	\$1.00	Minneapolis Institute of Arts, Minneapolis, Minn., Dec. 1-30
November 15	Baltimore International Salon of Photography.	Ernest W. Schwartz, Salon Chairman, 3810 Biddison Lane, Baltimore 6, Md.	4	\$1.00	Baltimore Museum of Art, Baltimore, Md., Dec. 14-Jan. 6
November 15	★Salt Lake City International Color Slide Salon.	Dr. C. E. Barrett, Salon Chairman, Box 246, Salt Lake City, Utah.	6 slides	\$1.00	University of Utah, Union Bldg., Salt Lake City, Utah, Dec. 1-9
December 1	29th Annual International Salon of Pictorial Photography.	Larry Lewin, Camera Pictorialists of Los Angeles, Los Angeles County Museum, Exposition Park, Los Angeles 7, Calif.	4 prints and 4 color slides	\$1.00	Los Angeles County Museum of Science, History and Art, Exposition Park, Los Angeles, Calif., January, 1946
December 4	★8th Annual Springfield International Salon of Photography.	Louise Lochridge, Salon Secretary, George Walter Vincent Smith Art Museum, Springfield 5, Mass.	4	\$1.00	George Walter Vincent Smith Art Museum, Springfield, Mass., Jan. 2-23
January 9	★Fifth Chicago International Salon of Photography.	Chicago Historical Society, Clark Street at North Avenue, Chicago 14, Ill.	4	\$1.00	Chicago Historical Society, Clark St. at North Ave., Chicago, Ill., Jan. 20-Feb. 22
January 21	★Fourth International Western Canadian Salon of Photography.	Henry Bawden, Salon Chairman, 318 Smith Street, Winnipeg, Man., Canada.	4 monochrome and 4 color	\$1.00	Art Gallery, Winnipeg Auditorium, Winnipeg, Man., Canada, Feb. 2-16

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